



FAMOUS
MONSTERS
OF FILMLAND
#207
MARCH

FAMOUS

A DYNACOMM MAGAZINE
FORREST J ACKERMAN, EDITOR

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OF FILMLAND

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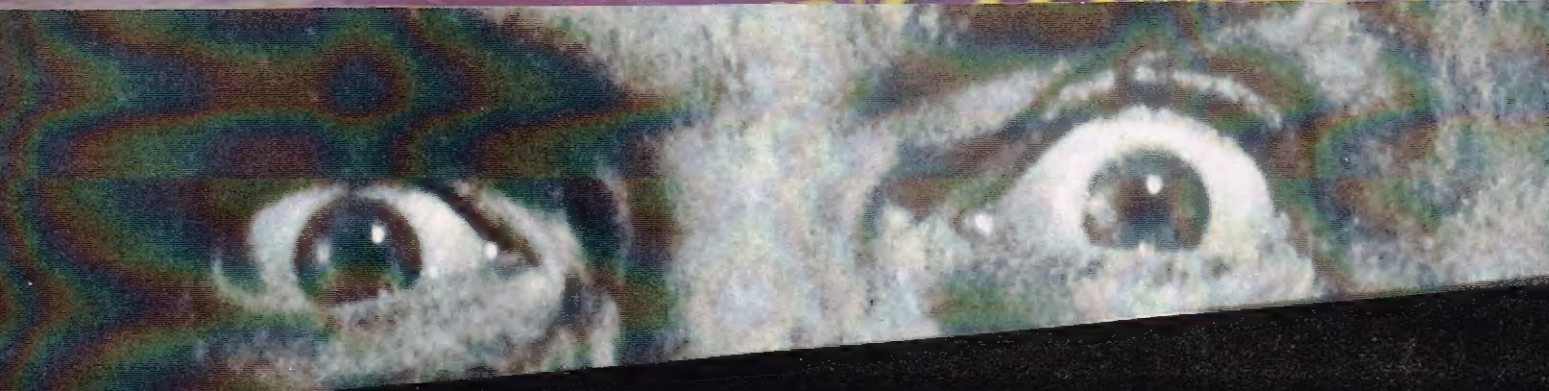
FM READER'S POLL-
CAST YOUR VOTE
FOR THE GREATEST
FIENDS OF ALL TIME

SPECIAL PULL-OUT:
FAMOUS MONSTER'S
1995 WORLD HORROR
CONVENTION
BROCHURE!
Page 41





LON CHANEY SHALL NOT DIE! 72 years ago The Man of a Thousand Faces created one of his most memorable roles as the pitiful & deformed bell-ringer of Victor Hugo's famed story of beauty & the beast...Quasimodo—**THE HUNCHBACK OF NOTRE DAME.** (Universal, 1923)



BEWARE THE EYES OF MARCH!

If William Shockspeare were writing this editorial he might have begun by directing your attention to our lead feature this issue, an in-depth interview with TV's original Caped Crusader conducted in December of last year in the hallowed halls of Hollywood's Magic Castle. You'll be fascinated by what Adam West reveals with zest.

In celebration of the cold, winter months we bring you the chilling tale of *THE THING FROM ANOTHER WORLD*, an unusually constructed Filmbook which introduces an author new to FM readers, Donn Cruze.

Back by popular demand is our feminine fantaisist Deborah Painter, who pleased you with her Filmbook on *SUPERNATURAL* in issue #204, still available from our Back Issue Dept. This time she turns back the clock to the time of the first all-talking horror film, the mysterioso movie my grandparents took me to see (and hear, as the silent era was drawing to a close): *THE TERROR*. I was the ripe old age of 13 and had the thrill of hearing actor Conrad Nagel speak for the first time, having seen him the previous year in the legendary (now long lost) Lon Chaney spooker, *LONDON AFTER MIDNIGHT*. You Are There

as Debbie employs a unique style to transport you back in time to a first showing of *THE TERROR*.

The Bride of Frankenstein shrieks again via the indelible memory of Screen Queen Bobbie Bresee who knew Elsa Lanchester intimately and shares her reminiscences with you. Her husband, Frank Bresee, contributes another important radio memoir as Batman joins Superman on the airways of yesteryear.

And interspersed amidst a variety of interesting short takes you'll find a long take on the makeup maestro who turned mild-mannered Boris Karloff into the killing machine known as Frankenstein.

All this & more you will read in this issue, providing your eyes haven't been knocked out by our latest cover from your favorite filmmonster artist, Turkish Osman Askin of Germany. We hope to 'import' him for our Famous Monsters World Convention over Memorial Day Weekend, so you can shake the hand of the artist whose work has left you...shaken.

Till nexttime, as nightly talkshow host Jerry Springer said to Dr. Jekyll & Mr. Hyde: "Take care of yourselves...and each other."

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THE MAGAZINE OF CLASSIC FANTASTICINEMA
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Number 207 MARCH 1995

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FAMOUS MONSTERS OF FILMLAND
Number 204. Published 10 times per year (except January
and July) by Dynacomm; Editorial and Advertising address:
PO Box 9869, N. Hollywood, CA 91609 Telephone: (818)
764-9400 • Fax: (818) 764-1823.

Printed In U.S.A. Entire contents ©1994 by Dynacomm.

Mail Order direct (payable to DYNACOMM): Single issues \$4.95
plus \$2.00 S+H per copy for continental US; Canada add \$3.00 S+H
per copy; Europe add \$5.00 S+H per copy; Pacific Rim add \$10.00
S+H per copy. All foreign orders must send International Money
Order payable to DYNACOMM in US Dollars only. Allow 3-4 weeks
for delivery when paying by check. Contributions are invited pro-
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The picture of hell-th...Henry Hull as
the Picadilly Lycanthrope from the oft-
overlooked Universal production of
THE WEREWOLF OF LONDON, from
the prolific paintbrush of FM discovery
Osman Askin.



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on this unidentified scream scene. Try your hand!

THE MAGAZINE MONSTERS BELIEVE IN

THE PUBLISHING YEAR'S CORONER

To start, I should address a little optical illusion concerning our Mystery Foto in issue #206, which was pointed out to me by some sharp-eyed readers with their caption suggestions:

No, the little fellow on the bench is not making the rude gesture with his left hand which you think you see. Remember, kids read this magazine! A close inspection of the frame will reveal the presence of another pistol in that hand, although, admittedly not being too securely gripped. We thought this photo might elicit some interesting answers and I'm sure readers old enough to recall the days of drooling over the oh-so-unaffordable masks on the back covers of 60's vintage FMs will get a laugh out of the winning caption.

We can't promise, but we hope to have preview issues of the new FJA/Dynacomm science fiction magazine and our new comicbook quarterly ready for unvieling at the FM-Con in May. In a market currently saturated with comics & sci-fi oriented mags, we think readers will find our offerings to be, well...unusual! (Sorry, the titles are still under wraps.)

Finally, if FM is hard to find in your (broken) neck of the woods, please drop us a line or call with the name & address of the store needing copies.

With worm-est regards,

Ray Ferry
Publisher



This issue is dedicated, without any strain, to SEAN STRAIN, who recently came into my life with a bang. Almost on a moment's notice, after meeting me and touring the Ackermansion, Sean went home to his mad lab and created The Groundbreaker for me (seen below), now in residence in my Grislyland dungeon. Thanks, Sean—FJA

WANTED! MORE READERS LIKE



SEAN STRAIN & THE GROUNDBREKER

A FIRST

From what I can gather from the letter pages, readership seems to be divided into two groups: those who grew up with the original run of FM, and youngsters just learning about the world of imagi-movies. At 28, I am sort of an "in-betweenner." Although FM was in existence during my youngest days, I was discouraged (OK, banned) from "horror" magazines, books, movies, etc. for quite a long time. The first horror novel that I remember reading was a paperback version of The Stand (which, sadly, my mother required that I throw away upon completion as she did not want "that type" of book in the house). Understand, my mother is not an ogre, she simply lacks imagination—a critical component for life these days, in my estimation. Having started my horror mania in the '80s, you probably already know what to expect. A peek in my video collection

reveals copies of all nine FRIDAY THE 13TH films, as well as all five HALLOWEEN movies, JAWS, and the original NIGHT OF THE LIVING DEAD. I have seen an enormous number of horror films from about 1980 on, but, alas, the further back in time you go, the sparser my experiences. For instance, the only film with either Boris Karloff or Bela Lugosi appearing that I have ever seen is PLAN 9 FROM OUTER SPACE. I am sadly lacking in appreciation for old horror movies. I have begun reading FM with its new arrival. I like the new version of FM quite a bit. Admittedly, I find the writing a bit childish—but I'm learning to appreciate it. Now, for the plea for help. For someone in my situation (and there are, no doubt, many others out there), what ten films would you recommend viewing to "whet my appetite" for more classic horror movies? You will likely have a terrible time paring any list to just ten films but, remember, this is only a starter's kit. Anyway, best wishes for continued growth and success for the new and improved FM! My apologies for the lengthy letter, but this is my first letter to any kind of magazine.

TREY SMITH
Surfside Beach SC

• Your plea pleases us. We would recommend you see, in no particular order, FRANKENSTEIN (1931 version), DRACULA (1931 version), THE BRIDE OF FRANKENSTEIN, SON OF FRANKENSTEIN, THE BLACK CAT, MAD LOVE, PIT AND THE PENDULUM (Vincent Price version for A.I.P.), KING KONG (1933 version), DR. JEKYLL & MR. HYDE (Fredric March version), THE PHANTOM OF THE OPERA (1926 silent version.) These titles will give you a good overview of the actors, directors and characters that make classic horror a wonder. We also invite you to pick up the June issue of FAMOUS MONSTERS OF FILMLAND which will feature the results of our

FAMOUS MONSTERS OF FILMLAND

WANTED! MORE READERS LIKE



GREG BELDING

First Annual Readers' Poll of Fantastic Classics to see what the majority of our readers choose as the All-Time Best.—4E

VAMPIRE LACKS TEETH

Love your magazine with all of its great articles and info on various ghoulish goodies. One particular item that I would like to get is a set of vampire fangs like those used in movies, like INTERVIEW WITH A VAMPIRE and DRACULA. I've been told that a dentist can make these—but do you think that you could help me out? Thanks a bunch for bringing together through your magazine a great bunch of people—horror fans.

**SHAWN C. HEINGARTEN
HQ USAREUR**

• There is an excellent set of single, resin vampire "fangs" (marketed as FANGTASTICS) available which glue over your own incisor teeth. These can be tinted to match your natural tooth color. They are inexpensive and give a great effect. Try contacting Fred Collins at Mecca Magic in Bloomfield, NJ (201-429-7597)—RF

OPEN-MINDED

I am going to try and come out to California for the Son of FAMOUS MONSTERS Convention. My wife and I are hoping to spend a week there so we can visit the Ackermansion with our children. Do I have to make arrangements ahead of time? (Nope. I hold an open house most Saturdays from 10:30-noon. Call 213-MOONFAN the day before to confirm for the next day—4E) Thank you for making me feel special and proud of my interest in imagi-movies and fantasy, when others tried to make me feel ashamed of my interests. Society has often looked down on this part of film history, yet thanks to it and your magazine I had steered clear of drugs and learned to open my mind, and use my imagination for good rather than for prejudice and hate. Movies such as FREAKS taught me that people come in all shapes,

sizes and colors and should all be treated with respect, and that sometimes the "monsters" could hide behind the facade of a normal person, yet be ugly inside. Now if I could learn all that from a "silly horror magazine" then I guess it was worth my reading it for 30 years of my life. Thank you.

**EVAN E. DAVIS
Toms River NJ**

FAX FROM ENGLAND

I congratulate you on a remarkable achievement that has been, in my opinion, unsurpassed in the realms of horror and sci-fi publishing. I am 31 years of age, and still as interested in the "golden age of horror movies" - Karloff, Lugosi, Chaney Jr. and Sr., Lorre, Veidt, Rains, etc. Imagine my surprise when I turned up issues 200 and 201 of the new FM at my local branch of Thunderbooks! I was so pleased I simply had to write and tell you.

**NIGEL BURTON
Lancashire England**
• Let your fellow Brits know that FM makes sparks at Thunderbooks!—FJA

MIRACLE AT XMAS

I received the wonderful package Mr. Ferry sent me two days before Christmas. When I opened it, I almost fainted. After almost eight years of searching, I was finally holding a copy of R. Chetwynd-Hayes' The Monster Club in my hands. I spent about three hours just trying to realize that a Christmas Miracle had occurred. I immediately Emailed DreamHaven Books to thank them, and arrange for payment. Thank you for your help in obtaining a work from a most beloved author.

**EVELYN WALTON
Lake Dallas TX**
• Yes, Evelyn, there is a Scientificus.—FJA



"FORD FRANKENSTEIN" SCULPTURE
BY DAVID LEA

BOOK REVIEW

A few quick remarks on FAMOUS MONSTERS #204. I really liked reading "The Face Behind the Maskara" article by Eric Hoffman, though I must say that a lot of the films he touched on were

WANTED! MORE READERS LIKE



(L to R) MIKE JOYNER, JOHN PACE,
ERNIE FORD (NOT TENNESSEE), DAVID
CAMPBELL WITH CONRAD BROOKS

some of the worst horror movies ever made. I was delighted to see one of my all-time favorite "B" movies mentioned in the article, THE ASTOUNDING SHE-MONSTER. I consider the highlight of the book to be the article on Peter Cushing. I particularly enjoyed the two page photo of Mr. Cushing and Christopher Lee sitting together. In reference to the picture from STAR WARS, where Peter as Governor Moff Tarkin is menacing Princess Leia, I just thought I would let you know that my father's sister, Shiela, is a dead ringer for Carrie Fisher. She has her eyes, her nose and her mouth. (Wow! She has Carrie's eyes, nose & mouth?! Shades of EYES WITHOUT A FACE! Carrie must look awful—no wonder we haven't seen her lately! See if you can persuade your aunt to give Carrie back her face!—FJA) Just recently I was reading one of my early issues of FAMOUS MONSTERS (#23), and I must tell you how much I enjoyed reading "The King and I" wherein you sat and talked with the great Boris Karloff in his dressing room.

**TIMOTHY J. FRICK
The Frickenstein Monster
Baltimore MD**
• We've unearthed another such Karloff interview which will be popping up in these pages soon. Watch for it—FJA

FUNS UPON A TIME

How wonderful, after having to announce so many deaths in the last few months, to be able to tell us of the beginning of a new life! Hooray for Elvira! As I watched ED WOOD, I, like you, were stunned at the incredible re-creation of our beloved Bela. I bristled at every obscenity he uttered and at every bit of "lie sense" taken with the facts. Eric Hoffman's WOLF MAN article was terrific. As one of the "Three Must-scare-teers" Lupine Larry sometimes doesn't get the attention that goes to Frankenstein and Dracula. Only FM seems to remember that it's fine if a film is well-done and successful and technically proficient, and nicely acted, beautifully cos (Continued on Page 60.....)

BAT ON A HOT TIN ROOF!

**like bela lugosi, adam west
found fame in creating an icon
from a bat**

by ray ferry

Of the scores of actors who have had bats in their resumes, destiny has selected only 2, whose raised, outstretched arms will forever cast the shadow of the bat for the immortal manifestations of their respective characterizations: Bela Lugosi & Adam West.

Unfortunately, Bela's tenure in Horrorwood ended before the renaissance of television would raise him once again to new life in the starring rank of a cult icon.

A little over 3 1/2 decades after Lugosi's bat man, Adam West would personify another beloved character, far removed from the reign of the undead, whose mystique also emanated from the furry, little rodent—Gotham City's nemesis of the underworld—BATMAN.

To pop culture and a multitudes of fans, West's unique interpretation of the role has married him to the cape & cowl. His Batman is a symbol of fair play. He is a model of dignified restraint in the face of adversity. He is a model citizen...upholding a righteous respect for his society even under the influence of the zealous enthusiasm which drives him.

He is also one of the weirdest men ever to front a crime-stopping crusade. With a sly nod to Peter Sellers & Buster Keaton, West's Batman is a comic tour-de-farce, dashing dastardly super-villains, with a larger-than-life, deadpan devotion to duty. You can't help but wonder what the results of his Rorschach test might be.

LIFE

MAD NEW WORLD

of Batman, Superman
and the Marquis de Sade



Batman makes
a mighty leap into
national popularity

MARCH 11 • 1966 • 35¢

FAMOUS MONSTERS OF FILMLAND



Some mike it hot— Adam hosted 3 shows of the Hollywood Palace in 1966.

Under a smaller spotlight as a radio operator in VOODOO ISLAND (United Artists, 1957)



But the life force of this comic king of crimefighting is Adam West. With a soft spoken, mildly reserved manner, he paces his speech, thoughtful of each expression he gives. Yet, even in intimate conversation, you sense the unmistakable gleam of a knowing prankster quietly waiting for his audience to get the joke. So after only a few minutes of conversation, you feel the persona...not of the anxious and exuberant Caped Crusader, but of his real ego...Bruce Wayne!

Now a bonafide icon to generations of Batfans and finally shaking the stigma that fame has brought him, West is busy with new projects, among which is promoting his memoirs of his days as the First Citizen of Gotham City—"Back To The Batcave." (Berkley Books)

Forry, Frank Bresee and I spoke with him over lunch at Milt Larson's majestic Magic Castle—RF

something to cowl about

RAY: Back to the Batcave is an interesting account of your days under the cowl. Yet I got the feeling reading it there's maybe more to tell. Any plans for a follow-up?

ADAM: As a matter of fact, I'm working on a second one, this time not so much autobiographical in the literal sense, but more of a novelization of what happens to guys like me when they come to Hollywood with a straw suitcase and a naive grin on their face. And I think this kind of comedy romp, mystery-adventure, Hollywood in the '60s, even late '50s, makes some pretty interesting material.

RAY: The book's jacket design shows only one-half of the bat symbol, the graphic.

ADAM: Yeah, it was kind of cagey.

RAY: Was that done for copyright reasons?

ADAM: I have a hunch it was. I told the publisher that I didn't want any problems with DC, Time-Warner et al. because they have a larger backyard than mine. I only have one attorney, Arnold Pizazz.

RAY: FM uses Dewey, Cheatem & How.

bat suits him fine, but only on stage

RAY: You mention in the book you still have one of the original Bat suits from the series. Now, I'm just curious. but, in all the years since, have you ever given into the temptation to slip it on again...to rekindle the feelings that I imagine must go along with playing such a unique alter-ego?

ADAM: That's a very good question, but you know, I'm not driven in that direction somehow. I never got any great joy wearing the Batman costume. To me, playing the scenes in the costume from time to time became real and alive and pixilated and fun and wondrous, and I think, as happens to most actors when they can do something creative, you know, and that was my fight every day, was to make this thing real, in comedic terms, and alive. But when I left the studio I had no desire to wear the costume, ever, except for one night....

tricky treat

RAY: Which was...?

ADAM: One night, I decided, it was Halloween, and I would jump in my car and just pick random neighborhoods and go trick-or-treating in my Batman costume, and I did that, and it was enormous fun, because the show was really hot, and I'd just ring a doorbell or knock on a door and somebody, or two or three, would come to the door and I'd say, in my best Batmanese, "Trick or Treat". They all knew it was I, and



A chimp off the ol' block. Adam (as Colonel Mc Ready) with The Woolly Monkey (as Mona) from Ib Melchior's script of ROBINSON CRUSOE ON MARS (A Schenck-Zabel Production, 1964)

that's what was so funny, the reactions.

food for thought

Now this gets into something else. I don't much care for monsters and stuff, but I think your magazine is great because of the high humor and the historic references and the way you guys do this, but what I care about are the people who care about monsters and fantasy and things like that. And I think most actors do, because those people are different in their own way, aren't they. Forrest really knows that. And for me to have a chance to observe, to rub shoulders with, to breathe in what they do and hear how they communicate and what they're interested in, that's great material for an actor. People like Marty Landau, you know, learning about Bela before ED WOOD.

timeless appeal

RAY: Do you see any difference in the fans you run into now, in personal appearances, and the attitude that the fans had 30 years ago?

ADAM: Well, I'll tell you one of the differences immediately apparent is that mine have grown up, a lot of them. I've got fans now from 3 generations - parents will bring their kids, you know the yuppies and the Xer's and the boomers, and the first thing, of course, they say is, "You haven't

changed"...

RAY: Actually, you don't look much different now than then.

ADAM: There's something strange about my walk, I guess. But the thing is they bring their kids and they bring their parents, their grandparents. So it's very warm, it's nice and it's always humorous. It's fun.

ya gotta have heart

RAY: We are definitely are seeing a trend back, and the appeal is not necessarily as nostalgic as I think the media would like us to believe. What we are hearing from fans is that there is little or no substance to a lot of contemporary entertainment offerings...a lot of sizzle from very tiny, very recycled steaks. The older material, even though it was just as commercial as today's, had heart.

ADAM: That's the thing - the pendulum swings, doesn't it. You see Batman was its own isolated bizarre, fun world. That's why it's always fresh. You can always tune in that world and it's the same - bigger than life, bizarre, exotic, funny, you know. So, especially when they show, as they have been, always mint prints, you know, really good quality copies. Then people, as they grow up, make fresh discoveries in it.

RAY: Producers seem to forget that it's still the story and the actors and the idea of suspension of disbelief - you enter the world of the character, rather than have the character



West in peace. Adam on the warm sands of Hawaii in the late 50s.

invade your world. As you pointed out in the book, the Burton Batman series typifies that—it's angry, it's dark. Maybe it's a reflection of our era, but it's a depressing film to watch because he's brought Batman into the 20th Century. If I want to get depressed I can always watch the news. But your BATMAN is fun.

ADAM: You said it succinctly. The audience enters our world, we don't pander or subscribe to any momentary world of statistics and violence or whatever. I just did an interview with Parenting magazine and they wanted some quotes on the Power Rangers. So I popped in a Power Ranger movie. And the thing that became immediately apparent was it's almost as if the Power Ranger story was created, designed -tailored- for the moment of prolonged violence that's done in MTV kind of shots and timing, whereas our shows were tailored not for the fight scenes or the violence but more comedic mystery chase, and then any violence, if you will, was nothing more than the fisticuffs and funny "zaps" and "pows" and bonking and some athletic stuff. But it certainly wasn't prolonged.

bat to the future

RAY: I'm sure this question has become obligatory but, how did you feel about not being asked to participate in the Burton BATMAN?

ADAM: Okay, I'll admit it...I was angry about not doing the new movie. There's a point there, isn't there. When you create a character you get a certain proprietary interest in it.

And I wanted the opportunity to bring it up-to-date in my own way on the screen, but to retain the same elements and keep it family friendly, so we'd get that broad audience and continue to make it a classic. I don't want to sound self-serving, but in Bat-speak, maybe Commissioner Gordon speak, "They need me now." Now my mail constantly asks me to play Batman. I don't care about that so much, because I have an idea. Since they keep hiring new and younger Batmen, or Batsmen, whatever, I'd like to come in and play Uncle Batman. Remember Sean Connery with Harrison Ford in INDIANA JONES. He came in with a warm kind of relationship. So, my new Batman would discover, even though his father was killed by a thug, you know the Bat story, he has a brother who exists. Now the new Batman is in terrible trouble, I mean this is heinous, nefarious, all of those words we used to use - the threat is so overwhelming that he can't deal with it. So he puts his mind to discovering who and where his uncle, if he does exist, can be found. He finds him, and he's teaching criminology in a university, and he sits in on class and he studies him and this and that. And he sees a mannerism or two or something that betrays him, that it's strongly possible that it could be his late father's brother. And he approaches him, invites him in one night late into his huge penthouse or Wayne Manor or whatever, and he tells him what he feels and what's going on, and Uncle Batman admits it, and he says "Yes, I did stand in for your father on many occasions when he was elsewhere or just too bloodied by the criminals to move." You see what I'm saying -there is a way to do that and give Warners back, if they care, the franchise and bring in all my fans to this thing, because all of their merchandise, or most of it, is based on the image that I created in the show anyway, they are using that. And you brought up the point that it's become too violent, too sinister, too kinky and so on. So this way we take it out of that, go back with the pendulum, and they get much bigger box office. But I don't want to talk to anyone about it, let them pick up the red phone and call me.

our gang

RAY: It would be interesting to bring back the original villains, Merideth and Gorshin - where are these guys 30 years later, what would they be doing?

ADAM: I have them in a madhouse, maybe upstate New York.

RAY: Or Washington.

ADAM: If I were to do a film as Batman, I see Bruce Wayne as the hard-charging CEO/Chairman of the Board of all his industries. But I mean a guy who really charges - he's got huge cattle interests in New Mexico, a big ranch, he's got oil rigs, and he's got a shipping industry like Onasis and so on, and I see a film, with myself in the role, starting maybe in a helicopter lifting off from near a ranch house, say in New Mexico, with him talking maybe incidentally about singed grass and eviscerated cattle -what's going on here? And then I see him flying out over the gulf and landing on one of his huge oil tankers and talking to the captain, because the captain has had a mutiny and he doesn't know why. See, there are so many ways to get into it with style.

bond voyage

RAY: Putting aside for a moment that a lot of what's been coming out of Hollywood is just rehashing the boomers' memories, it seems illogical not to trade on the personalities



"I told you to go easy on the vermouth!" As Dr. Jekyll in the "With Apologies to Mr. Hyde" episode of Rod Serling's NIGHT GALLERY (Universal)



West as the father of Peter (ROBOCOP) Weller in THE NEW AGE.

Lee Meriweather arrives at The Paramount Theater in Hollywood for the World Premiere of BATMAN—THE MOVIE in 1966.



that made these shows great. Connery came back after 25 years as Bond. He wasn't exactly the same Bond he was in his youth, but his characterization beat out everything else that was on the market. The power mongers don't seem to realize that an actor doesn't reach that stage of popularity without the charisma to match.

When I read that you were offered the James Bond role by Broccoli and turned it down I was interested because I could definitely see you in that arena. Was it a role you would like to have played?

ADAM: Curiously, Roger Moore and I started about the same time at Warners, and I was interested at the moment, but I couldn't because I had another contractual obligation.

RAY: It makes very interesting speculation. Moore's character was sophisticated, and I think you could have played the role with the same polish but still had the rougher edge that the character required.

ADAM: I'm doing that in a new series pilot for Thomas Harris starting tomorrow with that kind of rough edge.

tales of terror

RAY: You mentioned you had an interest in doing a stage version of DRACULA.

ADAM: Yeah, it's intriguing some of those wonderful classic roles, that even though others have done them, they are intriguing because I can see Dracula not only with human dimensions that others have explored but as someone who could be Jack the Ripper, I mean very real, very literal.

RAY: Almost like a Jekyll/Hyde/Dracula.

ADAM: Yeah, not poetic.

RAY: Do you have an affinity for these types of fantasy roles as opposed to, say, straight drama.



West with Stafford (Chief O'Hara) Repp and Neil (Commissioner Gordon) Hamilton. "Stafford was a real cut-up on the set. I had a hard time not breaking up at his gags. Neil, on the other hand, took his role very seriously."

ADAM: Oh yeah...absolutely.

RAY: What makes horror or fantasy more interesting to you?

ADAM: You have to pull another lever in your head in the creative kitchen. There's an overlay of theatricality, and I think, whether it's that or Shakespeare or anything else....

california, here i come

RAY: How did you make the jump into Hollywood?

ADAM: I was working in television in Hawaii, and I was encouraged, because I was doing a play called *Picnic*, in Honolulu, and it was seen by a couple of agents. I paid a friend of mine \$20 to get them to come see it, get them off the beach, right. They came to see the play and they liked it and what I did, and said, "Kid, we can sell you to Hollywood." I said, well, maybe it's worth a try...Are there girls there?

RAY: One of your early TV sci-fi roles was *THE UNSEEN ENEMY*. It happens that Jim Danforth is one of Forry's "kids" who grew up with FM and later joined the ranks of notable filmmakers. He did the effects on that show. Is there anything you remember about making that *Twilight Zone* episode?

ADAM: No, I really don't remember much about it. What I've always done is really just focus on the work and go in and do it and get out and try to forget it.

eye of the horrorcane

RAY: You pointed out in the book that you were caught in the eye of this hurricane in '66, as you said, the three Bs—

Bond, The Beatles and Batman. Yet you also imply that the studio people were making you aware that it was the character that they were selling, not so much the actor.

ADAM: You know where I saw that, I saw it in the Italian edition of *Variety*. There was a big ad of some kind. Well, it must be difficult for them too, because I suppose they are juggling keeping costs down and exorbitant salaries or salaries they think are too high, and at the same time they have to keep people somewhat happy about what they're doing. "Remember, there have been thirteen Tarzans" was the way it was put, as I recall.

RAY: You were hot in the days when prime-time meant something, because if you didn't see it you missed it, and God knew when they were going to rerun it.

ADAM: When I was in Honolulu working at CBC, everything was live.

act the part

RAY: Do you have a preference for stage or film?

ADAM: Well, Ray, I love the give-and-take with a live audience, you know the immediate shared breathing, and the fact that you can ride the wave, but there's something about film too that, in its own way, it's another kind of challenge that requires not only a different technique, it's almost a different emotional level, I'm not sure how to express it. It's very difficult for me to talk about acting.

RAY: I get a sense that your approach to the *BATMAN* character, particularly the Bruce Wayne part, was more you than a contrivance. You have to have an innate sense of



From surfer to server—Adam as Capt. Rob Wright in the NBC series “The Last Precinct”

comedy. You can’t just get up and say “Well, I’m going to do this bit and it’ll be funny,” because the comedy doesn’t come so much from what’s being done as the attitude you have when you’re doing it.

ADAM: Of course. You always bring in your own sense of humor, your own wit, your own experience, your own baggage. Now the trick is to sift through it and take this and that might be appropriate to a certain character. Now I shouldn’t start talking this way...I studied with (the late) Lee Strasberg in his Master Class, with Sally Field and a few other people. Very few people know this about me. Certainly in Hollywood they thought I just fell into Batman.

living in syn-dication

RAY: You had a lot of ideas about what to do with the stories, especially by the third season, but the producers were just humoring you and saying, “let’s just go on to the next one,” without ever thinking of what they had in the property.

ADAM: Sure, the studio wanted to syndicate because it was deficit financing, they were losing so much money every season on Batman. It was a very expensive show to produce. And so about that time, when they started to cut on costs from everything from scripts to costuming to special effects, and they said, “Let’s save money and just write it as a kids’ show.” I felt “Oh now, I don’t want to drown this way and I’m gonna fight.” So because it was a terrible battle for me I was happy when we got 120 segments and it was cancelled, there was enough to go into syndication forever. Then another entity wanted to pick it up and maybe spend some more money on it, and I thought, “Well, I guess I could do this a while longer.” But what happened was they destroyed, they burned a lot of those expensive standing sets and things, and I think it was NBC, I’m not sure, but they decided no, it wouldn’t be cost efficient now and that was it. Interesting enough, Fox did not retain the rights to do any new material— brilliant legal department. As a result, for example, our Batman segments aren’t even sold in video stores. Our older BATMAN movie is, and I understand that Fox couldn’t do any more Batman unless they, of course, went to Time-Warner et al. and got permission.

from bat to worse

RAY: At the height of the phenomenon you were doing a lot of live promotions. George Reeves told the story of being confronted by a kid at a live appearance who had “borrowed” his father’s pistol with the intent of seeing the bullets bounce off Superman’s chest. After Reeves disarmed the kid by convincing him that Superman could take it but the ricochets might injure someone in the audience, Reeves vowed he’d never wear that suit in public again. How did BATMAN fare with the real world?

ADAM: We were promoting our Batman feature in New York and they’d rented this big bus and Burt Ward and I were put in the big bus, Burt in his Robin costume and me in my Batman costume, and we drove from theatre to theatre with a lot of security, right on schedule. Well we got to this place in Queens, I believe, I’m not sure, and Burt was a little worried, and I was pretty worried too, because the security guys weren’t able to really cover us too well. So I said, “Burt, let’s have some more fun here. Just pretend like, you know, we’re playing football and we’re good runners and this is home field running.” So I used to dive out of the bus and poor Burt would follow, and make a game out of it, getting through the people



With Moe Howard & Larry Fine in **THE OUTLAWS IS COMING!** (Columbia, 1965)

and into the theatre, you know, like you were running a football play. And one hour it didn't work. We ran into this theatre in Queens and it was all dark. I suppose as a bat I should have been able to see, right. But I couldn't. So as I dashed down the aisle toward the stage 2 teenage guys had shinnied up this column and they hit me over the head with a bat—the allusion again, bat...right?—they were a couple of bat boys. But what happened was because I wore that high-impact plastic cowl with the padding and the silk and stuff it just knocked me to my knees, a little stunned, and then I kept going. But I think occasionally...if I hadn't had that helmet on...

RAY: It's amazing to think how innocent people were at that time, not thinking that sort of thing could happen.

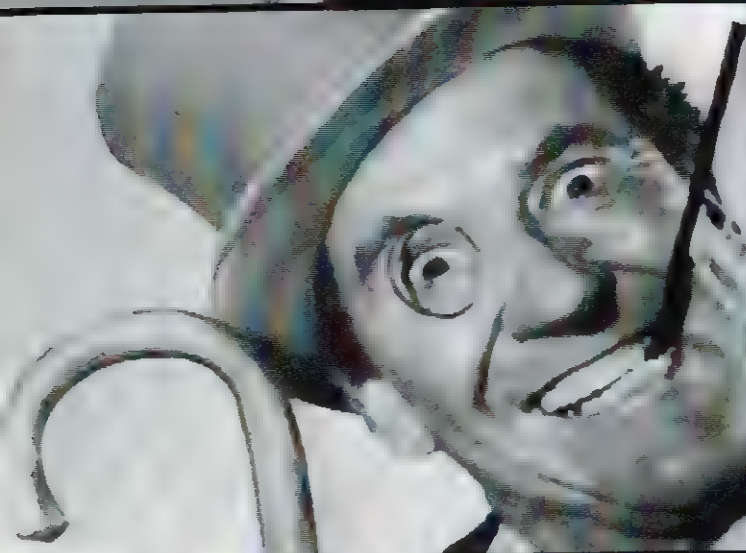
ADAM: There were funny things that happened too, and there were for years. Anytime I'd wear the costume and appear suddenly in public—the reaction. I remember once, the same trip to New York, we were staying at the Plaza and the bus stopped outside and Burt and I stepped out of the bus, in costume, just ready to go in and shed it and this guy in a Cadillac with the top down, came along, saw us, hit the brakes—he hit the windshield with his cigar, he hit the car in front of him—he didn't care. He jumped out of the car and started running across that little square yelling "Batman, Batman!" So it does affect people in a curious way. I remember getting letters frequently from a Japanese industrialist who was about 80 years old, thanking me for all of the

color TVs we were selling and it turned out that he was the Chairman of the Board of one of the big electronics companies.

RAY: I wonder how many readers remember when a color TV program was a big deal. What's Adam West up to these days?

cast your fate

ADAM: I'm starting a project tomorrow, and then I have another one that we're working on for Comedy Central, called The Clinic, and then I have that movie out called THE NEW AGE from Oliver Stone and Warners. I don't know where this picture is going, I really don't. I know it's a wonderful layered and in a way dark look at morality in the '80s and '90s. It's a complicated film and very funny too, but I don't know what the audience reception will be. I don't know what Warners will do. It's premiered in New York and L.A. and Toronto. If it doesn't get much notice I'll be a little upset because my reviews have been terrific. So what do you do. I mean you do a fine film with wonderful talent, great people—Judy Davis, Peter Weller, people like that—you get great reviews... and then nobody comes to see it, so it isn't considered a commercial entity, a success. Then it goes to video. And so the film you counted on to help move you a little bit further away from more pedestrian roles doesn't work, but that is what the actor goes through all the time. So I made up my mind a long time ago that I'd do just about anything that came along, as long as I felt I could bring some



Fiendish Felons—Caesar Romero, Burgess Meredith and Frank Gorshin—as The Joker, The Penguin & The Riddler...pinnacle performances by 3 talents whose likes we're not likely to see again.

grace or dignity or make the material better, bring in something. Because first of all it's mortgage money, and secondly I have a kind of foolishness, which I supposed has served me well in comedy, and that is I don't give a damn what I'm doing so much in the big picture. All I care about, for example, right now is the position of that microphone and whether I am doing well by you in this interview, because you have an agenda, you have a goal, there is something you want to do...and it's a free lunch. But, you know, really, I don't give a damn, as I said, as long as I can do something the best I can—come in focussed and bring as much as I can into it with some dignity. And, just like that guy over there who's bussing tables, or the one back there who is sweeping up after the magician made that terrible mistake and dropped a whole table of food on the floor, you know, I don't care what somebody does as long as they do it well and with dignity and I think that's served me pretty well because I've had 30 years of this kind of stuff. The main thing is to do what you can with as much energy and focus as possible...and get paid.

selling the sizzle

RAY: Many of our readers share the feeling that modern filmmakers have abandoned substance for sensationalism. *JURASSIC PARK*, for example, was described by a friend of ours as not-so-much a movie as an amusement park ride. How does a veteran actor such as yourself view the scene today?

ADAM: I think that any time you sacrifice, inadvertently or purposefully, the human element and interaction, the emotional levels, the drama, the story and all of the tension and suspense and those things—even in comedy—when you remove it in favor of cosmetics—special effects, the huge explosions and so on—this is all kind of exciting stuff to watch, but it's like eating a huge Thanksgiving dinner in 10 minutes and having a lot of gas, maybe.

RAY: You enjoyed it but you don't remember why.

ADAM: Right. You make your own minor explosion and then you wonder what it was.

hyde & go shriek

4E: I'd like to hear about your Jekyll & Hyde performance. I believe you did it on stage and on TV also, didn't you?

ADAM: Well, I never really did it on stage, no. I only did Jekyll & Hyde in a segment of *Night Gallery*. That makeup was wonderful, and as a matter of fact in thumbing through your magazine I just saw a picture of Fredric March and the makeup they did for me, I looked at it for a moment because it looked very much like a couple of stills I have of me in that guise. But the trick there was because it had a real comedy undertones was to play it very seriously, you know, very real, as if you were doing a serious film, and the end, as I recall, was when my assistant, the hunchbacked dwarf, brought me the concoction to drink and I started to drink it and I yelled at him, "How many times do I have to tell you to go easy on the vermouth!?" It really tickled me. But I've never really worn any really elaborate makeup, just beards and things like that. I wore a dress once. I did a movie, which we were shooting at the Biltmore, and I got in terrible trouble with racketeers and the only way I could escape the hotel was to steal women's' clothes and put on makeup and get out in this elaborate kind of scheme wearing a dress and high heels. It gave me a nice little opportunity to play funny stuff. You know, like a drunken conventioneer in the elevator trying to pick me up. I look very much like the late Paulette Goddard



West-Ward, Ho! The Caped Crusader and Boy Wonder with one of the first cellular phones!

in makeup.

RAY: Do you mean dead, or beautiful?

ADAM: I'm kidding, I'm kidding!

comedy is king

RAY: You worked with the Three Stooges and many actors with a bent toward comedy so I would assume that you prefer comedic parts.

ADAM: Everyone says it is more difficult. It may be, but on the other hand it's sure a lot more fun along the way. You mentioned Gorshin and me, the sort of rapport, the energy there between my Batman and his Riddler. That was fun, because Frank really has that kind of neurotic edge. He loves to take chances, and he has a great sense of humor. So Frank appreciated what I was doing, and I appreciated what he was doing, so within the restrictions of those two characters it worked. Burt, as Robin, and I worked because Burt brought in all of that naivete, that freshness of never having done anything before. So immediately I used that and became his mentor—you know, he was my ward in the Bat story—pardon the pun, but that worked.

RAY: I think you could put the costume on today and be

quite dignified, but Robin would have a real problem.

ADAM: Well, that's it, isn't it? Because I started as a mature Batman so you don't change too much. And I suppose if it ever became necessary and I had the chance to make 8 million dollars a little nip and tuck wouldn't be out of line. But, yes, it would be a little strange now, I would imagine, to have a Robin who's in his 40s, saying "Holy Guacamole!"

guested interests

RAY: I understand you, Gorshin and Romero, were friends off the set, as well. That must have made it interesting when you were in character.

ADAM: Right. I think too Burgess Meredith. I loved his work, of course, and as Penguin he had that irascibility and that elegance. He was always in my face, and I like that "in your face" acting. I think it's important, and he sure was there, with that cigarette in my face. I used that, you know, that smoke curling up under my cowl.

RAY: It's interesting that most of your guest stars came from film, as opposed to drawing from pop-TV, like they'd do today.

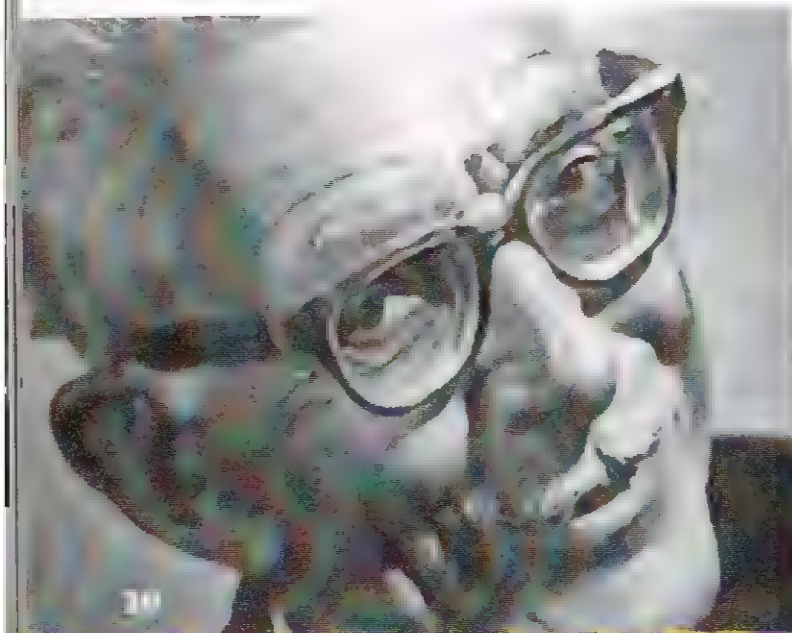
FRANK: You had Tallulah Bankhead on once. Was she fun?

ADAM: Yeah, just before she passed on. She was



Lewis Wilson was the first big-screen Batman in the first of 2 serials—BATMAN AND ROBIN (Columbia, 1943.) Referred to as The Batman, he wrestles with one of the mind-altering devices in the laboratory of Dr. Daka, a machine whose origins should be instantly recognizable to readers of this magazine.

Another veteran to join the Bat-gang was Alan Napier, who thrilled audiences as the slick shylock, Sherlock Holmes, in a 1950's TV episode titled "The Speckled Band."



remarkable. I got along with her. And I used to go visit her between setups, because she sat way over in the corner, by herself, she was very ill. And I went over there and I always tried to cheer her up, and I thought I could learn from her - what I don't know. But she was kind of fascinating. I think - you know what it was - I admired her courage, that she was able to come in as ill as she was and carry on like that.

FRANK: How was Rudy Valle, was he a pain in the rump?

ADAM: Rudy did 3, I remember best his character, Lord Phineas Fog. Rudy was wonderful, his talent, and at that age he didn't give a damn about anything - you know, "I'm Rudy Valle, let me sing for you," and you'll switch on a tape and he'll lip-sync it for a half hour. You guys remember in movies, I'm sure you do, Edward Everett Horton. This man was a big star. He came on the show, and with all of the wealth of career stuff, he played Chief Screaming Eagle, he played an Indian. I really had a tough time getting through any scenes with him, because I remember when I was 3 and 6 years old watching him as an older guy in movies, and he used to crack me up even as a kid. And then to see him in this huge Indian headdress and long feathers and moccasins and so on, Chief Screaming Eagle, throwing tantrums. To me, see, that was the kind of Batman stuff that I thought was really good, it just broke me up, I mean that represented the essence of the show - you get people like Edward Everett Horton as Chief Screaming Eagle. I mean here is a gay Indian. I really could hardly get through it.

take it to the limit

RAY: Besides the comedy element a lot of the villains personified the fine line between genius and insanity that the BATMAN show typified.

ADAM: Yeah. Not only the villains but the other guys—the craft people, the special effects people—because it gave us a chance to take the stories to any extreme. Like, in one Bookworm episode they designed and built a giant cookbook. And Batman and Robin sneak inside this giant cookbook and there's a stove like a wolf gas range and on the stove there's a kettle boiling away, and we sniff the fumes from the kettle...that was the Warners back lot and you'd walk into this giant cookbook knowing the Bookworm is about to cook you alive! You had to believe in that world as soon as you pulled on the cowl. I got so that I could do that almost in a nanosecond—pull on the cowl, I am now BATMAN! As silly as it was, as childlike as it was, you just had to believe. So if you've got a grown man believing and behaving within the dictates of story and script and everything else, it's funny but it isn't.

sign in, please

RAY: One of the highlights of the BATMAN/Super Villain interplays was BATMAN always having a Bat "anti-something or other" available to ward off a villain's assault and the villain responding to a failure by remarking something like "He must have used an anti-(whatever)!" It's not enough that BATMAN has these unlikely devices, the villains find them commonplace. You know, "Drat! Should have figured he'd his bat anti-Polaris missile jamming unit!"

FRANK: It was counterpoint comedy because everybody played it straight, that's what made it funny.

ADAM: Absolutely, but always never thinking of it as funny. Ever. Play it with a secret. You always had to have that inner life, that sub-text of The Secret in your thought process



The first Batman serial, **BATMAN AND ROBIN**, came to the screen from Columbia in 1943, at the height of WWII when fear and ignorance of Japanese culture ran high in the West after the bombing of Pearl Harbor, thus prompting the producers to cast the head villain (J. Carroll Naish) as the far-east fanatic, Dr. Daka. Here, with the aid of henchman, (John Maxwell) he menaces Charles (Ming-the-Merciless) Middleton.

or there would have been no electricity. Those were the fun things.

RAY: I used to love the little cards on all of the equipment in the Bat cave, everything had an identification card on it, and the more obvious it was the more it would have a card.

ADAM: Why sure. The kids learned to read. A super hero certainly would make no mistakes, so everything had to be precise. I mean that computer, whatever, had to be labelled so Robin wouldn't pull the wrong whatever, punch the wrong button. And then the kids see it and they learn to read and they identify it, and the adults see the overstatements and the idiocy of it and laugh. I mean I had truckdrivers, I'd walk by and I'd see them watching Batman. These guys in the truck stop, they'd have their feet up and they'd be sitting there with a beer or whatever and I'd start to sit down and join them and they wouldn't know who I was, and I'd sit down just to listen to them. And they'd be saying things like, "That is the dumbest thing I ever saw. Look at that idiot, look what he did," you know stuff like that, so you know that it's okay.

RAY: There was always an unpredictability about the character. You knew what kind of a person Batman was, but you never really knew what he was going to do when he got himself into a particular situation.

ADAM: No, because Batman is a crazy.

RAY: One of the silliest things I saw was when you parked the car but you weren't in your prescribed space and you got out to put money in the meter, in front of the police headquarters!

ADAM: Sure, I'd palm money in my hand and pretend like I'd take it out of the utility belt. "Let's see, do you have any change, Robin?" Or we're chasing a villain across the street and would burst out of a door and we'd come to the curb and I'd stop, and say "Hold it!" and look left, look right, and look left again—then say "Let's go!" The kids picked up all those little lessons in ethics, morality, whatever.

RAY: Did you have a lot of input into the character? It looks like you would have had to improvise a good deal to achieve some of those magic moments.

the write stuff

ADAM: We had absolutely terrific writers. Most of them—Stanley Ralph Ross... certainly the gentleman who wrote the pilot, and who was our story editor for some time, Lorenzo Semple Jr., who is now teaching literature in New York, and Sanford Sherman, had a wonderful grasp of it. But see it gave me an opportunity to play the moment. You know, you use what's there. So when I come in and I become

The real story behind "Batman"—
from the star of the classic TV series...

Back to the Batcave

ADAM WEST

with Jeff Rovin

The Bat-Book. Published by Berkley Books.

aware of what the ambience is— who's there, what's there, what we can do—sure there was improv and ad lib, but there was always a structure. In one episode I yelled at Robin when he was lifting a statuette of a golden cat and we were musing about Cat Woman—she'd left things behind and we had them in the Bat cave analyzing them—and he started to say something. He had put it close to his face, and I shouted an ad lib: "Don't hold that golden pussy so close to your face, Robin. You know, it could be radioactive!" You see, that kind of thing was okay. It worked because it came from an innocence.

FRANK: How many episodes did you do?

ADAM: 120. I've done 3 other television series and 12 or 13 pilots, before Batman and since.

automatic pilot

RAY: Didn't you say you thought you held the world's record for failed pilots?

ADAM: Yeah! Actually, Shatner and I did one of the worst pilots ever made. We co-starred in something called Alexander the Great, never knowing that he'd go on and I'd go on to a place in—what?—pop culture, I guess you'd say. Boy, that was a terrible thing. It was very expensive and we spent 4 or 5 weeks outside of St. George, Utah riding our Arabian studs around in the desert at 6 in the morning clad in nothing but thongs, loin cloths, and attending orgies with rubber grapes and belly dancers with phoney rubies in their navels.

RAY: And this was for TV in the '60s?

ADAM: Yes, and what a cast we had! John Cassavettes, Joseph Cotton, Simon Oakland...it went on. It must have been somebody's tax write-off, I don't know.

RAY: It never made it to air, I presume.

ADAM: No, I think it was dumped out there once. Shatner played Alexander the Great and I played the wine-woman-and-song rogue, Clenader. We were to share the show—he'd do it one week and he'd be my sidekick and I'd do it the next week...I don't know, it was just awful.

4E: I understand in one of your first film roles you worked with Boris Karloff.

ADAM: Well, almost! It was the first movie I ever did — VOODOO ISLAND. I'd had a couple of jobs in Honolulu. I was struggling along in television and I had a side line flying people around the Islands. One day I played hooky from my jobs because I'd heard Boris Karloff was in The Islands to do a movie called VOODOO ISLAND, and I said, "Well, you know, I think maybe I should be in that movie...maybe that's a beginning." So I went down and I auditioned, and they said, "Okay, we are going to use you as the radio operator." I said, "Yeah. What am I going to do?" "We're going to put you in the jungle on Kauai in the rain forest." (the wettest spot on earth) "We'll take you over there and then Boris and the guys come through and you've got this dialogue and you send a message for help." So I said, "Okay, great." They gave me my page or 2 and they dropped me in this jungle with this old crank radio prop. But then they forgot me! I ate bananas for about 3 days and was covered with spiders and scorpions. I was very wet, but I hung in there, thinking Boris would be coming through the jungle. Well, he didn't. There had been a change in plans for the scene. The prop master thought the producer had picked me up and the producer thought the prop guy had gone, so I was just stranded! When they finally came to get me, they said "We're just gonna shoot your scene." And somehow they put it in the movie, but there was nobody else, just me calling for help on the radio. All of my friends met Boris Karloff, but I didn't. I was just there eating bananas!

It was the Comedy of Errors alright. And, you know—I did another movie over there with Jon Hall. Remember him?

FRANK: Forry lives in his home.

4E: I do. I live in the home that he lived in in Griffith Park.

ADAM: This is getting too spooky, Forry.

4E: All 18 rooms are filled to the brim with my collection. But I keep his memory alive. When visitors feel the urge I direct them to use the, er, Hall john.

bat 'er up

(At that moment, while we all cringed, a 12 year-old young lady strolled by our table as she left the Magic Castle with her family. She did a double-take, then shyly approached us. She stood next to Adam and said "Mr. West, I'm a big fan of yours. I love the BATMAN show. May I have your autograph?" Adam had been doodling on his lunch placemat. He grabbed a clean one, quickly made another sketch, signed it and gave it to the surprised young girl, who clutched it tightly as she sped away toward her waiting family.)

RAY: Looks like you've made another conquest. By the way, can I have that other placemat?

ADAM: Tell you what, Ray. I'll sign my book for you instead. You don't want this soiled one.

(He sat up, crossed his chest, one arm over the other and paused, pensively, for a moment. Then, in his best, quiet, measured tone of Batmanese he looked at me and spoke.)

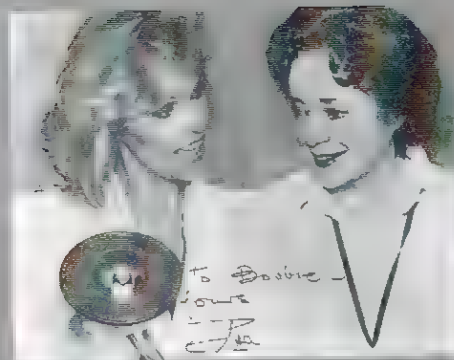
ADAM: Remember, Old Chum—Grime...does not pay."

RAY: Waiter—check, please!

The African Batmobile. It doesn't travel too fast, but you can run it for peanuts and it has a large trunk. Besides, it never forgets where you park it.



SMILE, IF YOU CALL HER... MONSTER!



she may have been the reel life bride of frankenstein's monster, but the real life elsa lanchester was a character who loved life!

by bobbie bresee

Picture the scene in BRIDE OF FRANKENSTEIN where Elsa Lanchester opens her eyes for the very first time...that wide-eyed stare...that's the look I was greeted with when my husband Frank introduced me to that legend more than 20 years ago. Great! Just what Hollywood needs, another blond! (That's what I read in her speculative stare.)

It wasn't until years later that I learned how she felt: "A lot of pretty women are really not the nicest people in the world!"

Enough said about Hollywood! I knew it was going to be a struggle but Frank had been close friends with Elsa & Charles (her husband) Laughton since the 50s and it seemed only natural for me to be included.

Guess again!

It took years to gain Elsa's confidence.

I discovered we had a lot in common: We both had cats; we loved to cook; we had an appreciation for classical music;



A glamorous young Elsa circa 1944
(Title page inset) Bobbie Brensen
presents the Saturn Award to Elsa in 1983.

Constantine
6.9



Party hearty! Elsa and friends at a party thrown by my husband, Frank (the handsome guy in the checkered shirt) some years ago.

The Bride of Frankenstein spruces herself up before meeting her blind date...the sight of whom will inspire her world famous "skreek".



and of course, we both went thru hours of makeup transformation for a horror movie.

how dry eye am

Elsa told me that during the filming of *THE BRIDE OF FRANKENSTEIN* half the day was used to apply all the makeup & bandages. That, incidentally, included Boris Karloff. So between makeup sessions & meals, there was little time to shoot. Luckily she & Boris didn't have many scenes together. Most of the shots with her were of her mummied body lying on the table, coming to life and closeups of her screaming. On the closeups, she said her eyes were fire-red because they were sore from the false eyelashes & the tight bandages and because she had to stare unblinking for long periods of time.

Elsa said her eyes simply dried out.

(Same experience for me in *MAUSOLEUM*. In addition to the prosthetics on my face, I wore scleral lenses in my eyes filled with fluorescent jell. The lenses were to be worn for only 15 minutes because the drops to deaden the eye would start wearing off. Right! Try to get a monster shot in 15 minutes!)

Elsa & I discovered we shared another horror-film battle scar—both of us ended up with broken vessels in our eyes after filming. Ah...what one endures for art!!! Art???

come to the cabaret

I watched Elsa rehearse for a one-woman show in Hollywood in the early 1980s. My husband produced the only film of Elsa performing cabaret songs "live" on stage. (Which, by the way, he is now editing for home video release, along with some classic moments from her & Charles' personal home movies and clips of Charles from an early TV one-man show.) She loved to ham it up, chewing scenery like a chipmunk and making jokes about her "bride" hairdo. The more risqué the song, the louder the audience roared. She was sensational.

She also recorded "Cats" by T.S. Elliott. She signed a copy of that treasured album for me in a very creative way, which I've included here to share with you.)

close encounters

Dr. Donald Reed, President of the Academy of Science Fiction, Fantasy & Horror Films, wanted me to present Elsa with the President's Award in 1983 at the Saturn Awards. As she was unable to attend, we brought the trophy to her home and took one of her last still pictures because she became ill soon after.

the apple of dr. moreau's eyeland

Elsa Lanchester was born Elizabeth Sullivan in England on October 28, 1902. In her youth, she studied acting and appeared in English Music Halls.

In the late 20s she met actor Charles Laughton, who attended the same acting school as she, and, in February of 1929, the future *Bride of Frankenstein* married the future *Dr. Moreau*.

With her husband, she appeared in the English films *REMBRANDT* and *THE PRIVATE LIVES OF HENRY VIII*.

It was a pleasure for me to present the Saturn Award to such a talented & wonderful member of the Film Community.



Ladies in wading. Elsa and Amanda Blake ham it up for the camera between scenes on the set of MGM's THE GLASS SLIPPER (1954)



Elsa at the opening of **THE TOMB OF LIGEIA** with Carroll (Luna) Borland and effigy of Dracula.

Elsa gets a hug from fellow Universal golden days contract star, Ralph Bellamy (**ROSEMARY'S BABY**)



park place visits

It was a curious coincidence that, in 1985, I filmed **GHOULIES** in Waddles Park (in Hollywood), which was directly across the street from Elsa's home.

What a strange omen!

Elsa was terribly sick. I used to visit her during my lunch breaks. She told me she would have loved to have stayed in horror and to have done other "Bride" films. She wasn't afraid of typecasting then. Her identification with the Universal classic kept her alive for so many years.

more violins, less violence

She, like Karloff, felt there was a lot more empathy for the monster in earlier films. "There's the scene with Boris Karloff listening to the violin being played by that old blind man. It brings a tear to your eye, that scene. It's beautiful. That's what the current horror pictures don't have."

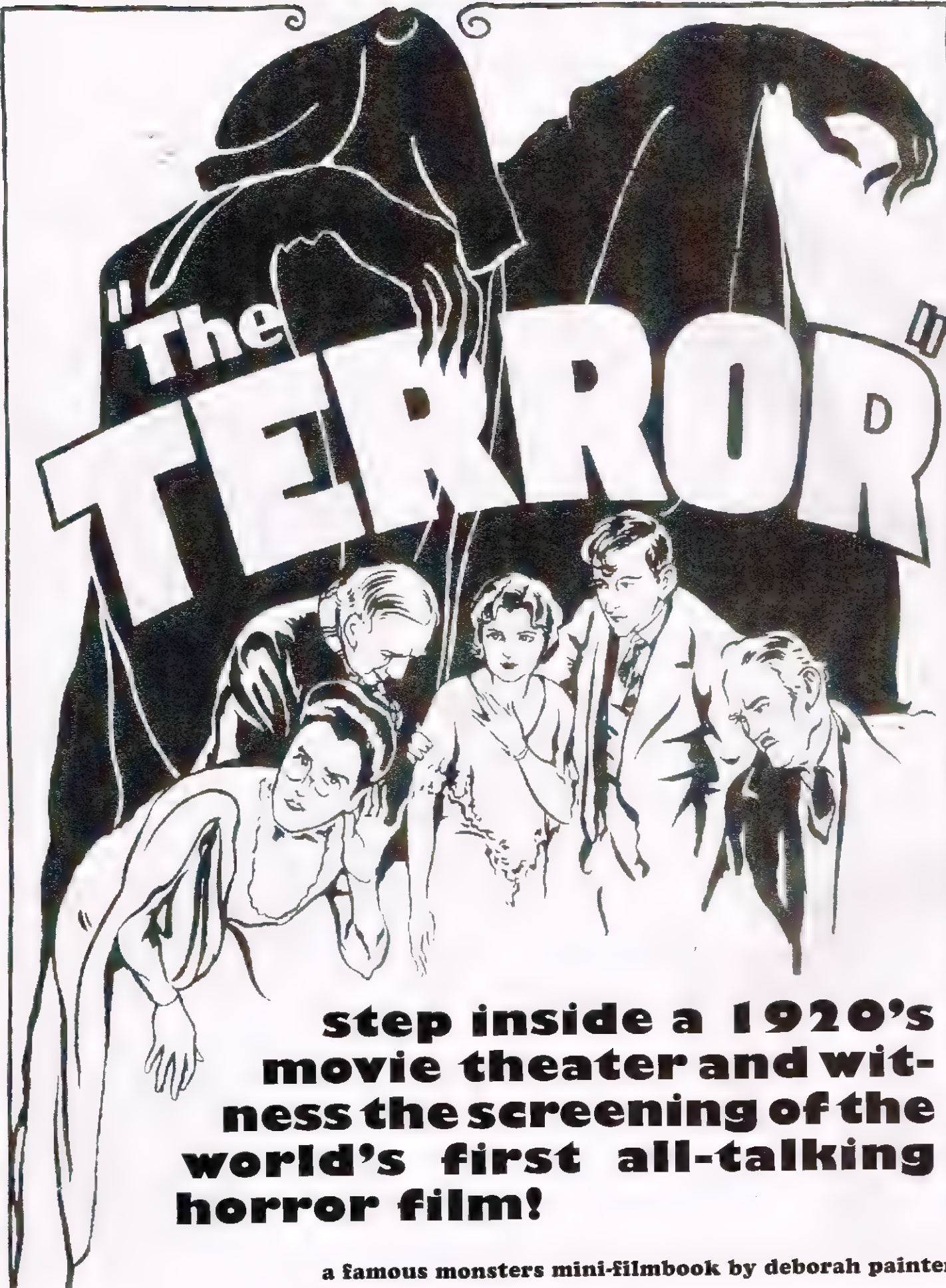
I couldn't agree more.

It's too bad Elsa's "Bride" never got to have a wedding reception. Knowing Elsa, that would have been one heck-of-a party.

(Editor's note—In Elsa's honor, we're going to hold that long overdue wedding at the May FM Convention with yours gruelly performing the functions of the sinister minister. All Con attendees are invited to be part of the scaremony & festivities—FJA)



The former ace-bandage poster girl of 1935 poses up with her male counterpart. Elsa loved a wrap party.

A black and white illustration of a movie theater audience. In the foreground, a woman in a light-colored dress is leaning forward, looking intently at the screen. Behind her, a man in a suit and tie is also looking forward. To the right, another man in a suit is looking towards the screen. In the background, a woman is visible, and a man is leaning over her. The overall style is reminiscent of early 20th-century movie posters.

"The TERROR"

**step inside a 1920's
movie theater and wit-
ness the screening of the
world's first all-talking
horror film!**

a famous monsters mini-filmbook by deborah painter

FAMOUS MONSTERS OF FILMLAND



Scenes like old times. The creative camera angles of the silent era had to be curtailed due to the restrictions imposed by the bulky sound equipment of the early talkies. (THE PHANTOM OF THE OPERA, Universal, 1925)

Imagine that this is the year 1928. You are the age you are now. Today is a bright & mellow August day and you have planned to see the new movie at the Rialto tonight with some friends. This is a special event...the first sound horror film! With the exception of one man-of-the-world friend who saw *THE JAZZ SINGER* in a big-city run, none of you have yet experienced a talking picture.

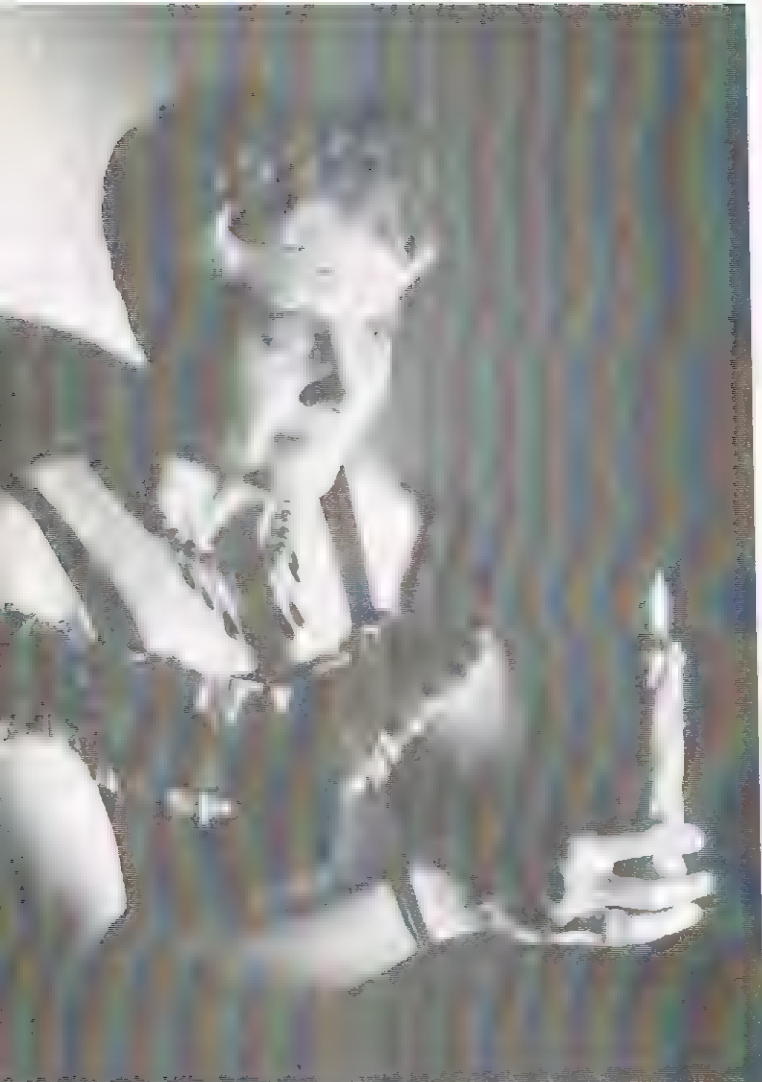
the thrill of it all

You've previously enjoyed pretty May McAvoy in a comedy about a dinosaur-land hoax, *THE SAVAGE*, and she has star billing in tonight's movie. So you toss the "special attraction" admission price onto the ticket counter and hustle inside to find a seat with your friends in the crowded home-

town movie house. A chill runs up your spine and it's not created by the huge ceiling fans, it is your happy anticipation as the curtain parts and *THE TERROR* begins.

There are no credits upon the screen! Warner Bros. has been totally truthful in its "100 percent all-talkie" advertisements. The music swells and the shadow of a caped man crosses the screen. A clear, fine voice informs you that Roy del Ruth is the director, the photography is by Barney McGill and the celebrated British mystery author Edgar Wallace penned the stageplay upon which the screen treatment by Harvey Gates is based.

The narrator lets you know that the marvelous technology that gives *THE TERROR* its voice is known as Vitaphone. You can scarcely keep seated in your genuine excitement, for it is 1928 and you are the audience for that modern-day miracle of the entertainment world —talking pictures.



More early terror talkies—Mary Morris in *DOUBLE DOOR* (Paramount, 1934)

Ivan Simpson & Louis Carter in the silent screamer—*THE MONKEY'S PAW* (1923)



THE TERROR

Warner Bros.

Released August 1928

The Players

Olga Redmayne (petite heroine)

..... May McAvoy

Dr. Redmayne (her father)

..... Alec Francis

Mrs. Elvery (a spiritualist)

..... Louise Fazenda

Ferdinand Fane (Chief of the detectives)

..... Edward Everett Horton

Joe Conners (revenge-seeking parolee)

..... Matthew Betz Sr.

Henry Goodman (a physician)

..... Holmes Herbert

Alfred Katman (self-styled comedian)

..... John Miljan

Soapy Marks (Conners' buddy, another ex-convict)

..... Otto Hoffman

Superintendent Hallick (Scotland Yard sleuth)

..... Joseph Girard

Cotton (the butler ... did he do it this time?)

..... Frank Austin

PRODUCED BY: Warner Bros. SETTINGS: Harvey Gates. TITLES FOR SILENT VERSION: Joseph Jackson. NARRATOR: Conrad Nagel (seen but not heard in LONDON AFTER MIDNIGHT). RUNNING TIME: 80 minutes.

prolog

The warden of the state penitentiary has paroled two eager men, Soapy Marks & Joe Conners. They have a score to settle. A murderer whom they call "Shea" has framed them years before for a bank holdup. The men are drawn like magnets to the outside world.

ghost buff

The scene shifts to a fine old English country manor. The house has been made into an inn by owners Dr. Redmayne and his daughter Olga. Their tenants are a peculiar lot, including the two parolees, quiet Henry Goodman, funnyman Alfred Katman and a Mrs. Elvery who, with her Gibson girl hairstyle & clothes 20 years out of date, lends another air of eccentricity to the estate. Mrs. Elvery, of the whinnying laugh, has an unusual hobby...the supernatural. She loves talking about finding spirits.

the phantom of the organ

It is not long before Mrs. Elvery has something truly unusual to prattle about, and it is happening right in the house. The tenants are awakened one night by an organ recital in the wee hours. There is not an organ anywhere within the many rooms!

Olga has established that the eerie music floats up from somewhere beneath the foundations!



Out of the Darth-ness, into the fright. No, that's not Darth Vader menacing May McAvoy in *THE TERROR* (Warner Bros., 1928), but he looks like he could be Uncle Darth's long lost ancestor.

music macabre

The mysterious recitals continue at unpredictable times during the night. Mrs. Elvery is delighted but Olga has been frightened terribly by silent apparitions of a figure garbed in black and moving about the house, seemingly disappearing into the walls! Her dread, she supposes, is impairing her judgment. No spirit is this but a spirited intruder. The best obtainable Scotland yard detectives have been summoned.

ghost boaster?

Superintendent Hallick arrives on the earliest train. His firm voice is enough to reassure the girl on the strength of its decibels alone. His meeting with the household is fraught with tension. Each member of the group is questioned and Hallick throws suspicion onto each of them in turn, even crazy old Mrs. Elvery. Perhaps she has staged all this for her own glory as ghost catcher?

"This reminds me of a murder!" is Katman's unnecessary comment. Joe & Soapy are fidgety. They are sure that "Shea" is nearby and that the gold bullion is hidden on the premises.

souse of the boarder

A driving rainstorm blows another boarder for the doctor and his daughter. Ferdinand Fane is a dotty, somewhat besotted character. He hints in his conversations that he knows more about the mystery than his empty-headed demeanor suggests. Mrs. Elvery meanwhile holds a seance to which she has invited many of the party. Her aim is to draw out good spirits to "disperse the gloom". The others humor her. There is mention of the loot from the bank robbery.

the thick of things

"Oh, I'm thick and tired of thutch thilly antics!" Olga says, having lost all patience. Her father eyes her as she excuses herself.

A night of mayhem ensues.

Mrs. E. is murdered.

And Olga is stalked by the figure in black!

nightmare alley

The dark figure is familiar with the layout of the house, for



More Mysteries—THE VAMPIRE BAT (1933) thrilled audiences by teaming the 1930's First Lady of the Silver Screen, Fay Wray, with Lionel Atwill, Melvyn Douglas & Dwight Frye.

Dr. Mirakle (Bela Lugosi) commands Janos the Black One (Noble Johnson) in Universal's 1932 follow-up to their successes with FRANKENSTEIN & DRACULA— MURDERS IN THE RUE MORGUE.



thru his maneuvers he causes the fleeing young woman to run into a maze of hidden tunnels & passageways she has never known existed. Each rapid click of her heels across the flooring of the maze carries her farther & farther from help! It is a nightmare from which she cannot gain relief by awakening.

medieval madness

Olga has been cornered in the dark cellar; a medieval torture chamber long ago forgotten and built upon.

The cruel machinery from a sadistic past has been set up here in this musty pit. The great organ has been recently played.

Racks & forge have been made ready...for her?

no escape

Her heart pounds furiously as if it will burst and she still looks vainly for an exit.

There is none!

The Terror laughs, a true madman's laugh, and seizes her arm.

The fiend draws a hot poker from the forge by its long

handle.

Olga's screams have become useless peeps.

The searing tip moves nearer to her flesh as she stands with eyes riveted upon the instrument of her death.

unmasked

A muffled sound like a crash reaches Olga's ears and the Superintendent and his partner Ferdinand Fane storm the dungeon and rip the cowl from the face of the fiend. You, the filmgoer, squirm a little in your seat. Did you guess the identity of the killer beforehand?

red-handed

Yep, as you have grown to expect from Edgar Wallace mysteries, the murderer is the one everyone least suspects but the only one who would know that there is a medieval torture chamber hidden belowstairs...the owner of the inn, Dr. Redmayne! He tries to convince the detectives that he is not the real fiend but is trying to lure the maniac to them to have him captured. He maintains he is innocent but is arrested anyway. —END

Special thanks to Katherine Loughney of the Motion Pictures archives of the Library of Congress, Washington, D.C.

reactions

Well, that's that! Case closed, blond hair unscorched, ghost theory demolished. The movie was mildly interesting in spots but you feel that the new talking pictures are going to have to solve some of their technical weaknesses if they are

going to catch on.

You note that most of the action took place indoors and your artistic eye notes that the camera has no chance to move. One friend tells you knowingly that she had read that a single microphone is concealed in a central location so the actors can't really move around much.

final cutrain

You also predict to your friends that May McAvoy's career is doomed. Who would have thought that such a lovely actress would lisp so ridiculously?

Edward Everett Horton, as detective Ferdinand Fane, has a distinctive voice you think will do well in the new talkie era. You only hope that if talkies catch on they will not totally replace silents, because talkies rely too much on sound and silents were visually spectacular.

foot-note:

THE TERROR inspired a sequel in 1934. In RETURN OF THE TERROR, Dr. Redmayne, Dr. Goodman, Olga, Joe & Soapy returned with different actors in the roles. The physician is put on trial for the poisoning murder and more skullduggery & confusion results in the

First National & Warner Bros. collaboration which does not distinguish itself historically as does its now-lost predecessor. FM will review this sequel in a future issue.

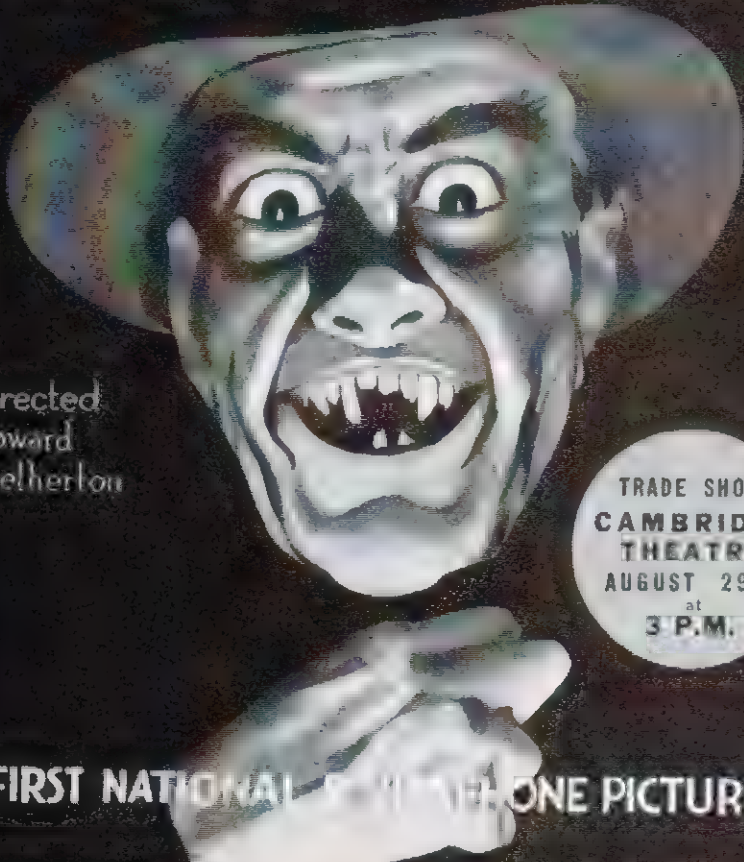
(We believe THE RETURN OF THE TERROR is available on videocassette. We suggest contacting Sinister Cinema. See their ad in the back of this issue.—pub.)

Based on the story "THE TERROR"
by
EDGAR WALLACE
FIRST NATIONAL presents
"RETURN of THE TERROR"
Mary Astor · Lyle Talbot · John Halliday · Frank McHugh

Directed
Howard
Bretherton

TRADE SHOW
CAMBRIDGE
THEATRE
AUGUST 29th
at
3 P.M.

A FIRST NATIONAL PICTURE



By 1934 First National had remade the original.

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HERE, AT LAST, IS A SPECIAL HALL OF FAME, FREE FROM THE RELENTLESS COMMERCIALISM OF TV TRIBUTES...A PLACE WHERE THE SHINING STARS & UNSUNG HEROES OF FANTASY FILMS ARE RECOGNIZED FOR THEIR ACCOMPLISHMENTS AND THE COUNTLESS HOURS OF JOY THEY HAVE GIVEN THE CITIZENS OF THE IMAGI-NATION!

Consider the challenge: We're about to ask you to do the impossible! Help us select the All-Time Greatest Names in the world of filmonster moviedom!

Everyone has their favorite film or personality in our rich Horror Heritage. But think hard. Who is the **SINGLE BEST ACTOR EVER** to thrill you time & time again on the glorious silver screen? The **Single Best Film**? **Best Makeup**? Of all the props, mechanisms and machines you've ever seen in any imagi-movie, which one haunts your memory as the most unforgettable?

See what we mean? In each category there are several outstanding entries, each with their own particular intrigue. To select the group of inductees for our First Annual Awards we'd like to find a consensus among our readers based on the entrant you find to be the most **MEMORABLE**. If you wanted to introduce a novice fantastic film fan to the glories of classic

films and only had **ONE SHOT**, one opportunity to make an impression, what would you recommend?

In order to leave you the most flexibility, we've elected to let you write in your votes. For each section write in the **ONE NAME** that best exemplifies the category.

The winners will be first announced at the Gala Celebrity Dinner to be held on Friday, May 26, 1995 on the opening night of the **SON OF FAMOUS MONSTERS WORLD CONVENTION** at the Sheraton Universal at Universal Studios. A variety of Fantasticinema Legends will be on hand to accept the Award for themselves or on behalf of the surviving family, organization or studio associated with the winner.

Future installments of the FMOF Awards will hone down the selections to smaller, more manageable categories. But for now...

Reader, Reader, make your call.
Who's most fiendish of them all?!

OFFICIAL ENTRY BALLOT

For each category below write in the One Name that best exemplifies that category for you. Mail this completed page (or xerox copy) to: DYNACOMM, Dept. FM AWARDS, POB 9669, N. HOLLYWOOD, CA 91609. Please use this form only and print your choices legibly. We must receive this ballot by April 20, 1995 to consider your vote.

1. BEST HORROR FILM OF ALL TIME:

6B. ALL-TIME BEST MAKEUP EVER CREATED FOR A SCIENCE FICTION FILM:

1B. BEST SCI-FI FILM OF ALL TIME:

7. MOST MEMORABLE SPECIAL EFFECTS SEQUENCE EVER SEEN IN A HORROR FILM:

1C. BEST FANTASY FILM OF ALL TIME:

7B. MOST MEMORABLE SPECIAL EFFECTS SEQUENCE EVER SEEN IN A SCIENCE FICTION FILM:

2. ALL-TIME BEST IMAGI-MOVIE ACTOR:

8B. MOST MEMORABLE MECHANISM OR MACHINE EVER SEEN IN A SCIENCE FICTION FILM:

2B. ALL-TIME BEST IMAGI-MOVIE ACTRESS:

3. ALL-TIME BEST IMAGI-MOVIE SUPPORTING ACTOR:

9. ALL-TIME MOST MEMORABLE NON-HUMAN CREATURE EVER SEEN UPON THE SCREEN (Includes animal, vegetable, mineral or others):

3B. ALL-TIME BEST IMAGI-MOVIE SUPPORTING ACTRESS:

4. ALL-TIME BEST DIRECTOR—HORROR FILM CATEGORY:

10. ALL-TIME BEST DRAMATIC IMAGI-MOVIE TELEVISION SERIES:

4B. ALL-TIME BEST DIRECTOR—SCIENCE FICTION FILM CATEGORY:

11. ALL-TIME BEST COMEDY IMAGI-MOVIE TELEVISION SERIES:

5. ALL-TIME BEST IMAGI-MOVIE MAKEUP ARTIST:

12. READER'S INDOCTRINATION AWARD: I believe a special achievement award should be presented to:

6. ALL-TIME BEST MAKEUP EVER CREATED FOR A HORROR FILM:

because:

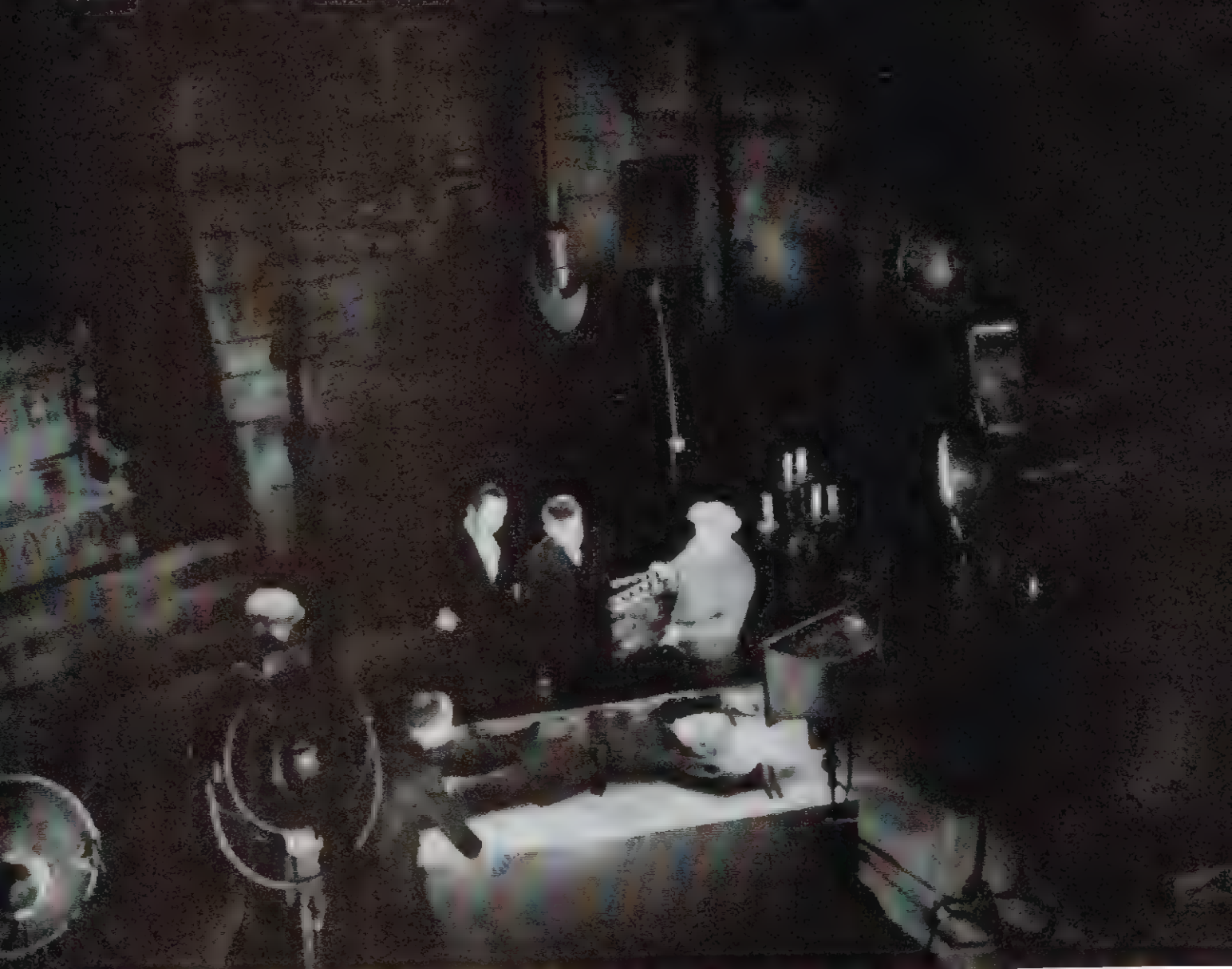
Your Name: _____ Address _____ City _____ ST _____ Zip _____ Country _____

Your Age: _____ I began reading FAMOUS MONSTERS OF FILMLAND with issue number: _____

YOU AXED FOR IT!

Have you got a favorite film or fiend you'd like to see featured in **FAMOUS MONSTERS**? 'Ol Dr. Acula would love to sink his fangs into your request!

Send a postcard naming who or what you'd like to see to:
FAMOUS MONSTERS OF FILMLAND,
DEPT. UX4 #207, POB 9669,
N. HOLLYWOOD, CA 91609



Lugosi & Karloff prepare to re-negotiate their contracts. (THE RAVEN, Universal, 1935)

"I give you...The Monster!" Ernest
Thesiger as the mad Dr. Pretorius in **THE
BRIDE OF FRANKENSTEIN** (Universal,
1935).





Richard Harland Smith of New York City requests a foto from THE MONSTER OF PIEDRAS BLANCAS for his friend Melanie Stewart of Tampa, Florida. Here's the shot, Richard & Melanie, but, be careful when you look at it...this is real heady stuff!

RAY FERRY & FORREST J ACKERMAN PROUDLY PRESENT

SON OF FAMOUS MONSTERS[®] OF FILMLAND

HORROR, SCI-FI & FANTASY WORLD CONVENTION

THE MOST TALKED-ABOUT CONVENTION
IN ALL MONSTERDOM RETURNS!

MAY 26 28, 1995

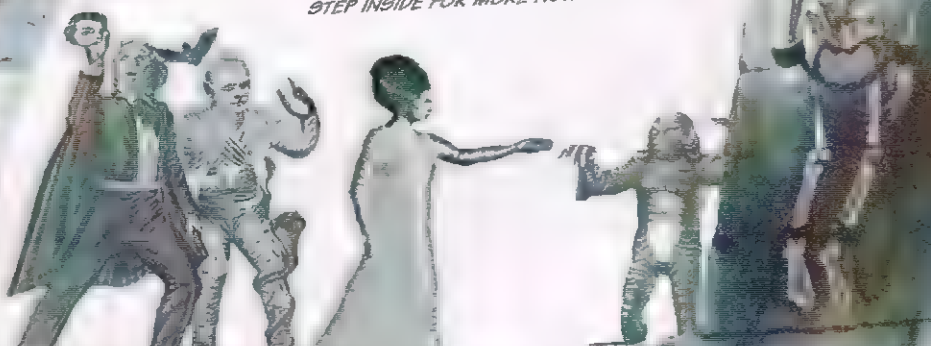
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ACCLAIMED IMAGI MOVIE AUTHOR

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GREMLIN/DIRECTOR

"AMERICAN WEREWOLF" DIRECTOR

TV HORROR HOSTESS

WAR OF THE WORLDS

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• THE FAMOUS MONSTERS ART GALLERY

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• THE FORREST J. ACKERMAN & UNIVERSAL MONSTERS ART AUCTION

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• THE FAMOUS MONSTERS CELEBRITY AWARDS BANQUET

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• HORRORWOOD SECURITY

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• MONSTER MARCH

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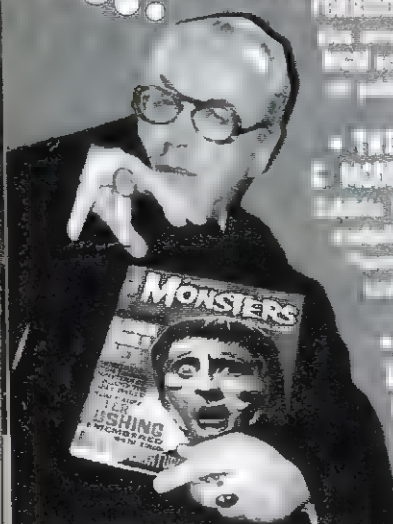
• MONSTER MARCH

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• THE FAMOUS MONSTERS CELEBRITY AWARDS BANQUET

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Here's Lurking At You, Kid!



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Gala 80th
Anniversary
Salute To
The World's
Greatest
Horror Film
Studio!

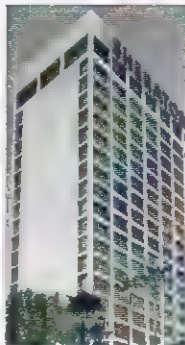


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The SHERATON UNIVERSAL (host hotel) rate is \$99.00 per night (plus applicable taxes) **THIS RATE IS AVAILABLE FOR FM CON TICKET HOLDERS ONLY!** No travel agency or other discounts apply. Rate valid from May 24 through May 30. **THE SHERATON WILL SELL OUT EARLY SO MAKE YOUR RESERVATIONS NOW!** Call the reservations desk at **818-980-1212**. Be sure to tell them you are attending the **FAMOUS MONSTERS CONVENTION** to get the discount rate! We have booked up additional rooms for convention attendees at neighboring hotels, located a short ride from the Sheraton. These hotels are a bit further away so call the Sheraton now for the best deal. (Subject to availability, rate may be extended for families staying on or coming in early for vacation who are also attending the convention. Inquire with the hotel.)



SHOW DATES/EVENT HOURS:

Friday, May 26: 1pm-9pm
Saturday, May 27: 10am-10pm
Sunday, May 28: 11am-6pm
Dealer Expo closes at 6pm each day; 6pm Sunday

FAMILIES:

There is plenty to keep everybody happy! The Sheraton is located right across the street from UNIVERSAL STUDIOS THEME PARK and CITY WALK, featuring the FLINTSTONES Show, the incredible BACK TO THE FUTURE Ride, The

A MONSTER-IFIC DEAL FOR EARLY-BAT TICKET PURCHASERS! THANKS TO MAJOR BUSINESS SUPPORT, ADVANCE PURCHASE TICKETS HAVE BEEN REDUCED!

Tickets already purchased at the original price will receive a refund of the difference by mail

ADVANCE PURCHASE DISCOUNT TICKETS:

3-DAY V.I.P. GOLD PASS

(ADMITS YOU ALL WEEKEND LONG)

SAVE! ORDER BEFORE APRIL 20, 1995 AND GET THE EARLY-BAT DISCOUNT PRICE:

ADULT: \$39! • CHILD: \$20!

(Child 6-12. Under 6 admitted free w/adult ticket)

VALUABLE FREE GIFTS FOR 3-DAY GOLD PASS TICKET PURCHASERS ONLY!

- FM CONVENTION TOTE BAG!
- FREE COMMEMORATIVE "SON OF FM-CON" LAPEL BADGE!
- FREE COPY OF OUR FIRST NEW FM FEARBOOK™—THE '95 FEAR-IN-REVIEW!
- FREE DISCOUNT CARD GOOD FOR 10% OFF ALL PURCHASES AT THE CAPTAIN CO. BOOTH
- AUTOMATIC, FRONT AREA SEATING FOR ALL CELEBRITY SHOWS & SEMINARS!
- DISCOUNT ADMISSION TO UNIVERSAL STUDIOS THEME PARK!
- DISCOUNT ADMISSION TO SPECIAL UNIVERSAL SCREENINGS OF CINEMONSTER CLASSICS!

ADVANCE ONE-DAY TICKETS:

ADULT: \$20 PER DAY

CHILDREN (Under 12): \$12

EACH 1-DAY ADVANCE PURCHASE TICKET INCLUDES THE FM COMMEMORATIVE LAPEL BADGE, FM '95 FEARBOOK ISSUE, • FM CONVENTION TOTE BAG! AND CAPT.CO. BOOTH DISCOUNT COUPON FREE!

TICKETS AT THE DOOR:

ADULT: \$20 PER DAY

CHILDREN (Under 12): \$12

(Note: TICKETS PURCHASED AT THE DOOR ARE GENERAL ADMISSION ONLY AND INCLUDE CONVENTION BROCHURE & TOTE BAG ONLY. THE FM ISSUE, LAPEL BADGE OR CAPT. CO. BOOTH DISCOUNT COUPONS NOT INCLUDED!)

BACK LOT TOUR, and so much more! (3-Day Gold Pass holders will get discount admission) Just minutes from Hollywood Boulevard, the Hollywood Bowl, and a short ride to neighboring DISNEYLAND, KNOTT'S BERRY FARM, 6 FLAGS MAGIC MOUNTAIN and other attractions.

GETTING THERE:

The Sheraton is right off the 101 freeway in the heart of the Hollywood area. There is plenty of parking. If you're flying in, convenient shuttles run from LAX and Burbank airports. We are making arrangements for special convention airline discount rates. Please mark the coupon below to receive air rates.

CONTESTS:

Entry forms and (low) registration fees will be sent to you with your tickets or send standard #10 size S.A.S.E. for contest info only. Indicate contests you wish to enter on coupon below. All contest entries must be pre-registered. We will not accept on-site registration for any contests or art exhibitions.

THE SATURDAY NIGHT STAGE SPECT-ACK-ULAR:

Your Monster Show of Shows! Join FJA, the incomparable Zacherley and a star-studded cast of celebrities in an evening of revelry unparalleled in the history of horrorcons! Possibilities are being explored to hold this show on the world famous Universal Studios Lot! **Admission is FREE to 3-Day GOLD PASS TICKET HOLDERS, \$8.00 to all others** (subject to seating availability after GOLD PASS Holders are admitted.)

THE DEALERS' EXPO:

Like last year, we are expecting over 100 international vendors selling just about everything imaginable in imagi-movie merchandise and collectibles. Many specialty vendors will be exclusive to this event. If you wish to exhibit in the Expo, please call 818-764-9400 OR FAX 818-764-1823 or write FM-CON DEALER EXPO, POB 9669, N. HOLLYWOOD, CA 91609 for a dealer info kit and registration forms. The Dealers' Expo will sell out and we will not accept any on-site registrations so sign on early! This a show not to be missed!

FAMOUS MONSTERS' CELEBRITY AWARDS BANQUET:

Friday Evening, May 26. Sit with your favorite celebrity and enjoy a special evening of candid conversation, dinner and our first ever FAMOUS MONSTERS Awards recognizing the talents & contributions of fantasticinema personalities long overlooked by the mainstream. Preregistration required. Extremely limited seating! First come, first served. Tickets are \$25.00 per person. If you wish to purchase tickets to this event, please fill out the space on the coupon below. Your reservation forms (including celebrity attendance seating choices) will be sent with your tickets.



The Forrystein Monster & his Ygor-to-please compatriot.



NOTE FROM THE DIRECTOR

Dynacomm is proud to again host this tribute to those **Famous Monsters of Filmland** we all know and love. We are equally proud to celebrate the 80th Anniversary of the world's greatest imagination movie producer: **UNIVERSAL STUDIOS**. Our celebrity guests have once again lent their generous support to our celebration of the works they have enriched with their unique special talents.

Perhaps the singular, greatest element which distinguished the **FAMOUS MONSTERS CONVENTION** from all

others is the warmth and camaraderie among the fans and our celebrity guests. The genuine affection all share for "Uncle Furry" and the legacy of **FAMOUS MONSTERS OF FILMLAND** magazine is evident. Celebrities freely intermingled with fans. It was not unusual to find a celebrity signing autographs and chatting with fans in the lounge areas, the dealers' expo or the hallways, even after they had finished lengthy sessions at the autograph tables! 10 years of experience in high profile, industrial trade shows (before

we joined the undead) go into our show to make it a lively, professional, rewarding experience for all who attend. We endeavor to keep the atmosphere at **FM-Con** uncommercial... we are not in the "convention" business... this is a gathering of genre lovers by genre lovers for genre lovers!

If you were with us last year we hope to see you again. If you couldn't make the last one, "Uncle Furry" and I look forward to meeting you!

Ray Furry

Publisher, Famous Monsters of Filmland

Special Offer For Our Preferred Customers!

A 50% DEPOSIT GUARANTEES YOUR TICKET!

You may reserve your advance purchase tickets and guarantee the low price & **FM-CON** Freebies by mailing in a deposit equal to 50% of your ticket order below now. You will be billed for the balance March. Payment in full will be due no later than April 20, 1995.

If you are paying by Mastercard or Visa, we will bill your credit card for 50% now and won't bill the balance until April 20, 1995. There are no additional charges for this service, however all deposits are non-refundable.

"NO RISK" ADVANCE TICKET SALES POLICY:

All money received for advance sales for this Event is held in a trust account. In the event some circumstance or Act of God forces Show Management's cancellation of the Event, your ticket purchase price will be refunded.

(*Policy is limited to actual amount paid per ticket only. Proof of purchase required for claim. Show Management can not be responsible for and assumes no liability for travel, accommodations or any other expenses incurred. No free premiums will be awarded in the event of ticket refund. This policy is limited to actual and complete cancellation of the Event by Show Management and does not apply in the Event Show is rescheduled within a reasonable period of original dates. No other refund offers apply.)

MAIL THE COUPON BELOW (MAKE CHECKS PAYABLE TO DYNACOMM) TO:

DYNACOMM, DEPT TX12, POB 9669, N. HOLLYWOOD, CA 91609

Please allow 2-3 weeks to receive your ticket reservation confirmation by return mail.

USE THIS FORM TO ORDER ADVANCE PURCHASE, DISCOUNT TICKETS UNTIL MAY 10, 1995. NO ADVANCE DISCOUNT TICKETS WILL BE SOLD AFTER THIS DATE! ALL ADVANCE TICKETS ORDERED AFTER APRIL 1ST, 1995 MUST INCLUDE PAYMENT IN FULL. DEPOSIT OFFER VALID EXPIRES MARCH 31, 1995.

Send me advance purchase tickets for **FAMOUS MONSTERS WORLD CON '95** as indicated below:

ADULT 3-DAY V.I.P. GOLD PASSES @ \$39.....\$

CHILD 3-DAY V.I.P. GOLD PASSES @ \$20.....\$

Each 3-Day Pass includes entrance, free preferred front row seating at all 3 Events plus a complete **FM-CON** package including the free **FM-CON** and **Base** Capital Pin, **1995** Yearbook, Captain's Coupon, Discount Card, and which I will pick up at the Event Registration Booth.

ADULT 1-DAY PASS @ \$20.....\$

CHILD 1-DAY PASS @ \$12.....\$

Each 1-Day Pass entitles you to attend **FM-CON** package containing the free **FM-CON** Yearbook, **Base** Capital Pin, Captain's Coupon, Discount Card, and which I will pick up at the Event Registration Booth.

GROUP PURCHASE DISCOUNT.....\$

(Deduct 10% if you are ordering a total of 8 or more tickets at one time. All tickets must be mailed to one address to qualify for Group Discount)

TOTAL AMOUNT DUE: \$

TOTAL AMOUNT ENCLOSED \$

BALANCE DUE: \$

Mail to: _____

Charge to my ☐ Visa ☐ Mastercard

Address _____

CARD # _____

City _____

ISSUING BANK _____ EXP DATE _____

ST _____ ZIP _____ COUNTRY _____

AUTHORIZED CARDHOLDER'S SIGNATURE _____

Phone _____

Note: Tickets & Deposits are Non-Refundable except in the event of cancellation of the Event by Show Management.

If a deposit is indicated above, you may charge my card for 50% now and charge the 50% balance after April 30, 1995. I understand there are no extra charges from Dynacomm for this service.

RUSH ME INFO ON THE FOLLOWING EVENTS:

PLEASE DO NOT INCLUDE PAYMENT FOR THE SPECIAL EVENTS BELOW. CHECK THESE TO RECEIVE INFO WITH YOUR TICKETS CONFIRMATION ONLY. INFO WILL INCLUDE ORDER/PAYMENT FORMS FOR THESE EVENTS.

☐ CELEBRITY AWARDS DINNER

☐ COSTUME CONTEST

☐ ART CONTEST & SHOWCASE

☐ HOME VIDEO CONTEST

☐ SHORT STORY CONTEST

☐ MODEL BUILDER'S CONTEST

(Please answer below. You are not committed by your answer. The information will help us in estimating attendance traffic flow in planning for the Event.)

DO YOU PLAN TO STAY AT THE SHERATON? ☐

I PLAN TO CHECK-IN (Day & Appx. Time): _____

I PLAN TO CHECK OUT (Day & Appx. Time): _____

APPX. NUMBER IN YOUR PARTY _____

OF CHILDREN UNDER 12 _____ UNDER 6 _____

I PLAN TO TRAVEL BY: AIR, CAR, TRAIN

DO YOU WANT INFO ON DISCOUNT AIRLINE RATES TO THE EVENT? ☐

FM remembers

vincent the venerable



Vinnie in a guest appearance with Art Linkletter on his 1960's afternoon program "Life With Linkletter", among TV's pioneer variety format programs which looked at the lighter side of life, culture and, of course, kids.

(foto courtesy Fred Welbrock.)

THE MAN WHO MADE MONSTERS!

jack pierce's beasts were beauties!

by fja

When you think of the cinema's greatest artist who ever made himself up, who do you automatically think of? Lon Chaney Sr. The Man of a Thousand Faces.

And when you speak of the cinema's greatest makeup artist what name heads the list?

Jack Pierce. The Man Who Made a Thousand Faces.

fledgling craft

Pierce was a pioneer in elevating the role of makeup for the screen from the simple, liberal applications of greasepaint and powder which prevailed, first in the theater and music halls, then later on the silent screen. (Early cinema makeup was used to increase the contrast in an actor's features so the camera could record them more distinctly hence the pasty, white skin & almost black lips of performers in the silents,

and also to give credence to the character's illusion.)

As the level of sophistication of audiences grew, so too did the methods filmmakers used to enhance the illusions they were selling. It was in this arena that the craft of the cinema makeup artist gained in stature, thanks to the talents of people like Max Factor and Jack Pierce.

master monster maker

Where Factor refined the art of beauty on the screen, Pierce defined the art of the beast.

The Frankenstein Monster. The Wolf Man. The Mummy. The Werewolf of London. Mord the Merciless. Ygor. Dr. Neiman. Dr. Edleman. Murder LeGrande. The Bride of Frankenstein. The list goes on & on, boasting the most revered & feared faces of fright films over a career span of 30+ years.



Jack receives instructions from the director, using a little-known device that foreshadowed the **GET SMART** gadgets of the 1960's—the hair dryer phone, as simultaneously dries the appliances he used to transform Karloff into Mord the Merciless for **TOWER OF LONDON**. (Universal, 1939)



The eyes have (had) it. The tragic result of sitting too long in front of a TV screen playing video games. (A trio of Legendre's henchmen from **WHITE ZOMBIE**, Universal, 1932)

Beast girl—A liberal application of Pierce's favorite fur—yak hair—turned Acquanetta into the human/animal in **CAPTIVE WILD WOMAN** (Universal 1943)



helping whale tell his tale

For his most famous creation, the Frankenstein monster, Pierce studied numerous books of surgery, went to hospitals, consulted doctors & internes, acquired a healthy (or unhealthy) collection of photographs of operations, acquainted himself with the after-effects of various kinds of scars. At the time he created his "man of parts", Pierce said: "I defy any doctor in the world to say the appearance of my monster isn't realistic."

de-nile of death

Problem—how to take a mild-mannered Englishman in his early 40s and transform him into a desiccated living mummy, resurrected after existing undead for 3700 years in the sands of ancient Egypt? Let's turn back the clock, now, and follow Pierce step by step.

"First I covered Mr. Karloff's face with layers of paper-thin cotton tissue. His entire face. Even his eyelids.

"Next I painted the cotton with collodion. This liquid, when dried with an electric drying-machine, caused the tissue to shrivel, forming wrinkles.

"The tip of his nose was built up in the same manner, to look decomposed." Almost like eaten away by leprosy.

"His hair I plastered with makeup clay. In the drying



Pierce's last hurrah, the makeup for the androids in THE CREATION OF THE HUMANOIDS, 1962. Unfortunately, this all-talking picture was just that: ALL TALKING...talk-talk-talk!

process, it cracked and clay-dissolved fluid was poured into the cracks. The end result was that the hair looked rough, as it naturally would be.

"Next, not one but twenty-two colored makeup paints were applied to the base of the crinkled collodion-soaked cotton. The colors were copied from a colored foto of the mummy of the Egyptian Pharaoh Seti II." (At the time—and hopefully still—in the Cairo Museum of Antiquity—Ed)

"The paints were then dried & set."

next step

"Then Karloff's arms & hands underwent the same treatments as his face; and, last of all, his entire body was swathed from head to foot in ashen-colored linen bandages which had been acid-rotted and baked in a warm oven.

"His joints were taped and sprayed with a dusting of Fuller's earth."

the finished product

Grotesque & inhuman, ancient beyond belief, cheeks hollow, eyes sunken in their sockets, skin cracked & shriveled and peeling from his bones, a grayish-brown creature from toe to crown, Karloff has been transformed into a living corpse that cannot so much as twitch a muscle of its face.

Jack & chill...applying the finishing touches on Karloff for Im-Ho-Tep's "little walk" scene. (THE MUMMY, Universal, 1932)





Pierce works out his makeup ideas on a model of Karloff for **THE BRIDE OF FRANKENSTEIN**.

Bela Lugosi as Legendre, the mysterious madman of **WHITE ZOMBIE**. Simple, effective and, like all Pierce conceptions, unforgettable.



He cannot talk, utter a single sound.

For a scene that will last two minutes on the screen, this trouper has had to endure seven hours of torture, followed by 7 or 8 hours of emoting before the camera on a stage that is not air-conditioned. Is it any wonder he fainted dead away twice during the making of **THE MUMMY**?"

remarkable film

Bald, beetle- & bushy-browed, hook-nosed beak, Boris the Benign becomes Mord the Merciless, the evil executioner, under the makeup ministrations of Jack Pierce for **TOWER OF LONDON** (Universal 1939), a film that boasted a fantastic cast of supporting players from previous pictures, including Basil Rathbone (**SON OF FRANKENSTEIN**), Nan Gray (**DRACULA'S DAUGHTER'S** victim), Ian Hunter (Dr. Watson in **THE SIGN OF FOUR**), John Sutton (**THE INVISIBLE MAN RETURNS**), Miles Mander (**DAREDEVILS OF THE RED CIRCLE**), Rose Hobart (Dr. Jekyll's sweetheart in the 1931 version), Vincent Price (nufsed!), Lionel Belmore (The Burgomeister in **FRANKENSTEIN**), C. Montague Shaw (King of the Clay People, **FLASH GORDON'S TRIP TO MARS**), Leo G. Carroll (Marley's Ghost in **A CHRISTMAS CAROL**) and little Donnie Dunnagan, menaced by the monster in **SON OF FRANKENSTEIN**.

hull's monstrous metamorphosis

Follow Pierce step by step as he first adds touches of gray to Henry Hull's wig, darkens & thickens his eyebrows, shades his eyelids. Step 2: new wig with widow's peak, eyebrows sprout 45-degree hair attachments, lips become wrinkled. Step 3: wig & slanty-eyebrows are aged, nose broadened, lower fangs inserted. Step 4: the completed product—a face that only a wolf-mother could love. Profile of a Jack Pierce masterpiece (**WEREWOLF OF LONDON**, Universal 1935.) Interesting historical note: at that time the studio called the wolf man a WereWolf.)

from mord to morgue

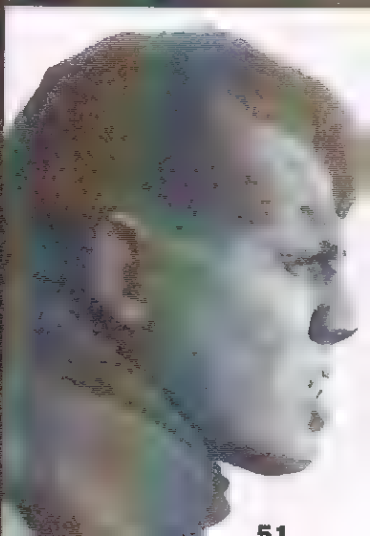
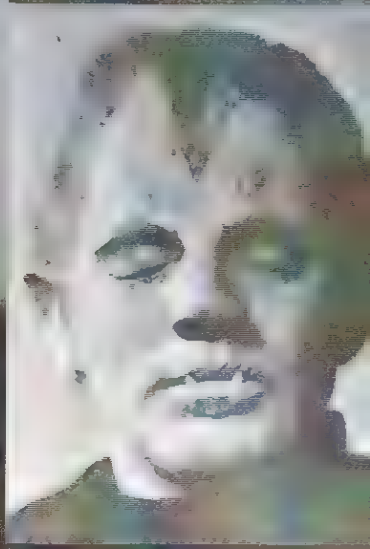
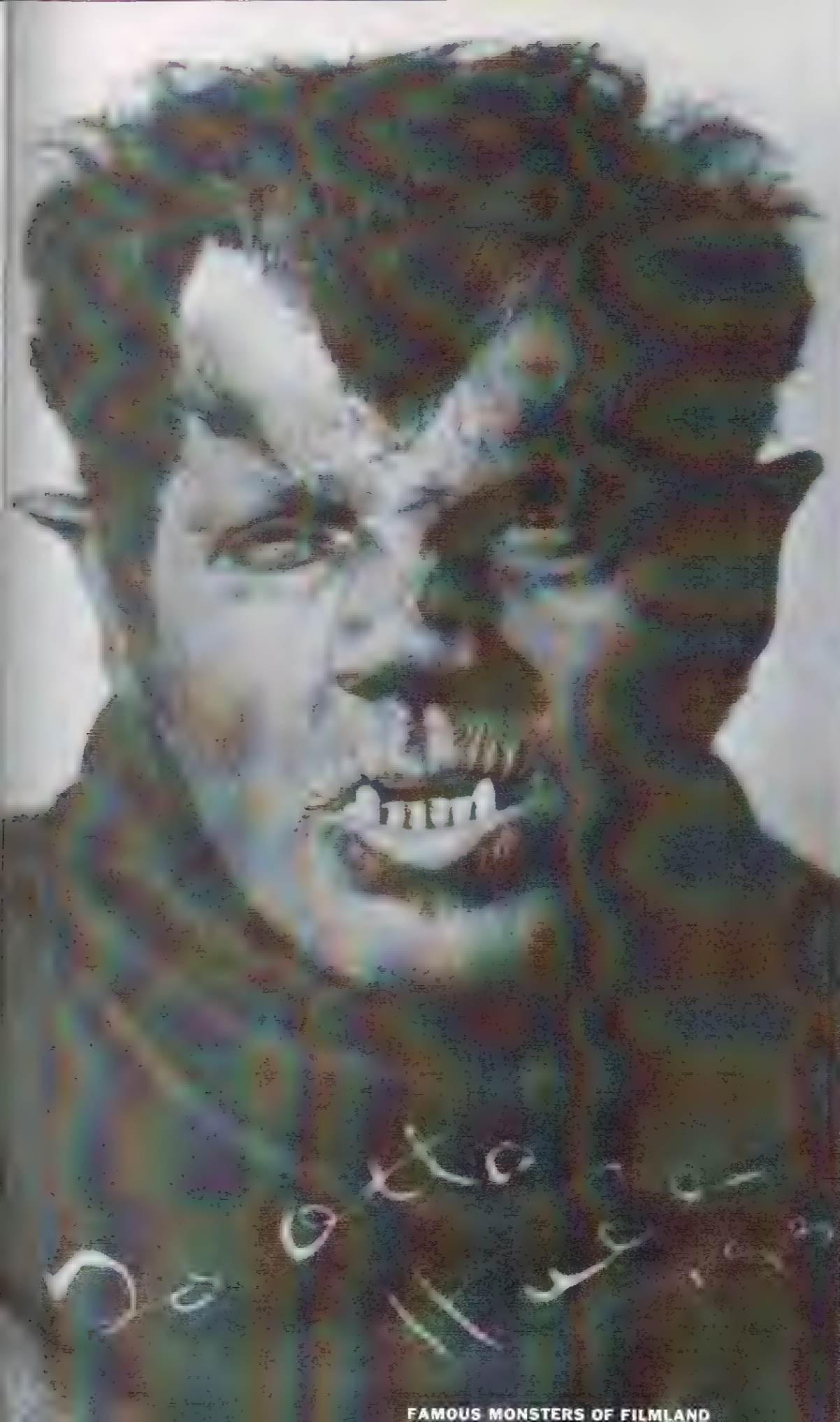
MURDERS IN THE RUE MORGUE (Universal 1932), Bela Lugosi gives a sinister command to his hulking henchman, Noble Johnson. This is the film distinguished by a bit part by Arlene Francis, who for years was on the panel of TV's "What's My Line?"

legendre & his fiends

Jack Pierce had a field day on this one, **WHITE ZOMBIE**, 1932, turning victims of Bela into the Walking Dead via "a little pinprick" of a powerful drug. Author William Seabrook in his watershed work, "Magic Island" (Haiti), introduced the world to the concept of zombies. Between Lugosi & Pierce, they brought the dead to the simulacrum of life.

One of his lesser-known makeups, changing a gorilla into a woman (Acquanetta). When jealousy overcomes the **CAPTIVE WILD WOMAN** (1942), she reverts to her simian self. Here she is in her halfway stage.

to be continued.....



**The 1951 cinemachievement based
on John W. Campbell's sci-fi shocker-
"Who Goes There?"**

THE THING FROM ANOTHER WORLD

by donn cruze



You are about to read a résumé of a film version of an authentic science-horror-suspense classic. As "Who Goes There?", it first shocked a couple hundred thousand readers in the pages of *Astounding Science-Fiction* back in August of 1938. Since then it's been anthologized in hard covers and soft, translated into foreign languages ("Wer Da?") and—of course—made into a real monster movie. Twice.

THE THING. THE THING FROM ANOTHER WORLD. It leapt upon a startled world of filmgoers 44 years ago in 1951.

Its author, John W. Campbell Jr., had his first sci-fi story published in 1930. For a quarter century he edited *Astounding Science-Fiction*, then it changed its name to *Analog Science Fiction*, still published each month today, 65 years after its inception. In tandem with the late Robert A. Heinlein, Campbell was the only other author who was ever triple-time selected as Guest of Honor of the annual World S.F. Conventions. He



The Thing follows the philosophy of Teddy Roosevelt—"Speak softly...and carry a big stick."

edited 39 numbers of a no longer published, still lamented treasure trove of weird, supernatural, offtrail & unusual tales called *Unknown Worlds*. In the pages of the latter Merlinesque magazine appeared stories selected by Campbell destined for TV & old films: "Cartwright's Camera" by Nelson Bond, "Conjure Wife" by Fritz Leiber; reprints for Zacherley collections such as "The Witch", "The Ghost" by A.E. van Vogt, "He Didn't Like Cats" by L. Ron Hubbard; and monstrously entertaining works which may yet reach the TV or cinema screen—spleen-freezers by Robert Bloch, Cleve Cartmill, Henry Kuttner, Eric Frank Russell, Jack Williamson — even John W. Campbell Jr. himself behind his mask of Don A. Stuart!—FJA

You may be uncomfortable watching *THE THING* in a snow storm. True, the television screen is a protector from the hideous monster facing you, but...there is the storm. And the more you watch the film, the more you are somewhat intimidated by the elements.

cordiality & credits

Good company surrounds you. After the icy title glows, and credits etch on over the music, the acting is homey—cozy with warm chitchat, allowing serenity to amplify. You are left to consider a few names fading in correct order—A Howard Hawks Production—Original Story "Who Goes There?" by John Campbell — Music, Dimitri Tiomkin, Directed by Christian Nyby.

polar tragedy

You are now caught in the action & words. Screenwriter Charles Leberer has written you in. You are there and its comfortable because these are people you know. Nice people. Funny & sarcastic clowns with a serious edge. Somebody wants the door closed; the cold wind is forceful & smothering the fireside. Reports have been broadcast, not unlike your local news station: mishaps, collisions, threats of violence—missing persons. In this particular case, an unusual aircraft has crashed at the North Pole.

a disconcerting "dot"

You're in the plane with Capt. Pat Hendry (Kenneth Tobey) at the controls, the Captain flying with serious aim toward whatever lies ahead. Upon your arrival you discover... nothing serious! It turns out to be more of the same camaraderie. Fireplace, warm lodging & a gathering of friendly scientists. Yet...you learn from Dr. Carrington (Robert Cornthwaite) that a UFO has been photographed and the "dot" is moving from west to east, then upward. A meteor never does that!

enter the female interest

The crew is an interesting lot — Capt. Hendry, Dewey Robinson, Dr. Carrington and Nikki (Margaret Sheridan)! This'll be fun, you think. Nothing like a beautiful & brainy gal to keeps things

watching **THE THING** with someone special beside you, mutual warmth may dispel some of the "chill" from the screen.)

realization incredible

Cat, Dewey, and the rest of the crew leave the gathering to track this mystery object. It is not an airplane. When they land to investigate they discover it...or at least part of it, glistening through the icy ground.

They gather in a circle around the object, each considering the same conclusion. With sudden realization, Dewey says it for them all— "We finally got one."

This is a flying saucer.

miscalculation disastrous

They bury thermite bombs in the ice to melt it away and free the spaceship. But something unusual happens: the bombs do their work and everything explodes in white puffs; cracks of burning metal streak down in fiery free fall.

They have blown the treasure trove!

Everyone takes it to heart, especially Dr. Carrington and the tall photographer, Scotty (Doug Spencer), sent to get a story.

frozen demon

Then, a discovery in the ice! A surprise among the wreckage! From the stars has come a "man". He is Giant in size. The men gather 'round...staring...awestruck. Like battlefield surgeons, they purge the form from the ice. He is hewn from Mother Earth, slid from its frozen placenta—a large demon, stillborn.

Altho ice-encased, the creature is found to be radioactive. Handled with care, it is shunted back to base headquarters. Capt. Hendry is firm about handling the new find. Thwarting Carrington's anxiousness to examine the entity, he insists he will take no action without orders from his commanding officer. Guards are placed on 4-hour shifts.

fiend is free

Cpl. Barnes (William Self) is left alone to guard the "Thing". A chill permeates the room and Barnes is all too conscious of it—uneasy because the preserved monster is clearly visible through the icy shroud. Claw-like hands fashioned for death... hairless, with eyes that seem iridescent. These frozen eyes stare at the ceiling but Barnes feels their frightful gaze. This won't do! He won't have it. An electric blanket will thrown across the form will insulate him from the eerie feeling...the creepiness. He spreads it over the ice, unaware of the impending disaster.

With his back turned to the hazard, his thoughts are at ease. But the dogs outside sense wildness. They howl. Inside the room, quiet melting water liberates a bestial soul.

You can not help. Your companions can not hear your warning.

arness unharnessed

The Thing (James Arness) rises in shadow. The Thing who has waited for his moment, growls and stretches to full length. Barnes is petrified. He pulls a gun and fires, fires, fires!



Tomb stands still as the Arctic band of explorers wait for the ice to melt.

The garden of unearthly delights.





The Thing lights out of the explorer's cabin after getting a nasty hotfoot—right up to the face. when they open a storage bin the two dogs are found dead.

comrades. He is hysterical. He babbles hysterically...babbles his words so many times that his throat constricts. One of the men splashes a glass of water into Barnes' face and he sobers.

Tobey is at his best from here on. He is the Captain in traditional rank, leading the men to what?

canines vs. the creature

The dogs attack the monster relentlessly but the Thing displays startling power. You see his arm bitten off but find no comfort there—the dead arm will move with a life of its own in a few minutes! Gradually you begin to piece together a few of the pieces of the puzzle surrounding this Thing. You're catching on about the blood of the creature. It isn't really blood! It's a kind of sap and human blood makes it grow! There are seeds clustered inside and these pods will expand explosively.

The Thing is a vegetable of sorts!

he axed for it

Bullets are useless against the Thing so Capt. Hendry chooses for his weapon, an ax. Spencer clutches a meat cleaver, but Dewey will not put down the machinegun...or the Geiger counter. The scientists & Air Force personnel split up like 2 opposing teams on a football field. The Thing has been hiding in the greenhouse, and,

the hand of horror

Tobey & the rest of his band of soldiers come face-to-face with their adversary when they cautiously open a door and he is just ahead of them—intelligent, calculating, fierce.

His arm has grown back fast. He swings it.

They slam him and the door doesn't quite latch. They are stuck with his claw hand!

It wrenches to get in, almost separating from the body. (And if it did get in, we can imagine the barbed fingers rending flesh, dicing humans into bits for more blood.)

The splintered hand retreats.

seeds of doubt

Without regard for the present dangers, Dr. Carrington wants to probe the alien. Secretly, he plants the seed pods from the severed hand, using blood plasma to nurture his ghoulish garden.

Superhuman plants grow! They breathe. They vibrate.

From within them comes a wailing, like the cry of a neglected baby.

fire!

The men are panic-stricken, trying to figure out what to do with

have been ineffective. So it falls to Nikki (Margaret Sheridan) to offer a solution. Fry it!

berserk!

Dewey's Geiger counter goes wild. The Thing barges in again. The men douse it with kerosene, then ignite it. Caught in its own inferno, it lashes out at wildly at everything. It goes berserk and sways as if the universe were closing in!

The Thing hurls itself through a glass window, escaping into the protective snow to recover from its wounds. It will be back. The windchill & respite will reinforce its reconstitution.

he'll be back

Though relieved at the suspension of imminent danger, you feel a flash of compassion for the creature. It could be that victory over our enemy instills a sorrow in the victor. We have all felt the agony of defeat. Or maybe—just maybe—man really has an instinctively benevolent nature.

reinforcements!

The men in the shack know the Thing is not dead and, like Arnold Schwarzenegger, he'll "be back", ready to kill.

Capt. wants to get rid of it, next time for good. He tells the radioman to call for reinforcements...with grenades & flamethrowers. A small army to battle an unworldly foe.

Then, suddenly...the heat inside the shack goes dead!

deadly cold

The Thing from another world is intelligent. It knows how to control the thermostat. It knows man's weakness is cold. The temperature plunges to 60 below zero!

Capt.'s determination to destroy the abominable alien is challenged by Dr. Carrington. Curious scientist that he is, he wants to protect it. But he will not be appeased by companions who want only to secure their own safety.

intellectual challenge

The good Doctor pleads with his superior that the point of living is to think & learn. He argues that this Thing has evolved beyond emotional & sexual barriers. It is perfect & wise above humans.

In final frustration Carrington exclaims "We owe it to the brain of our species to stand here & die!"

But Capt. Hendry and the others are not about to make the Grand Sacrifice in the name of humanity, science or anything else. orders the doctor out of the room and the group debates its limited options for attack.

It is kill or be killed. Take no prisoner.

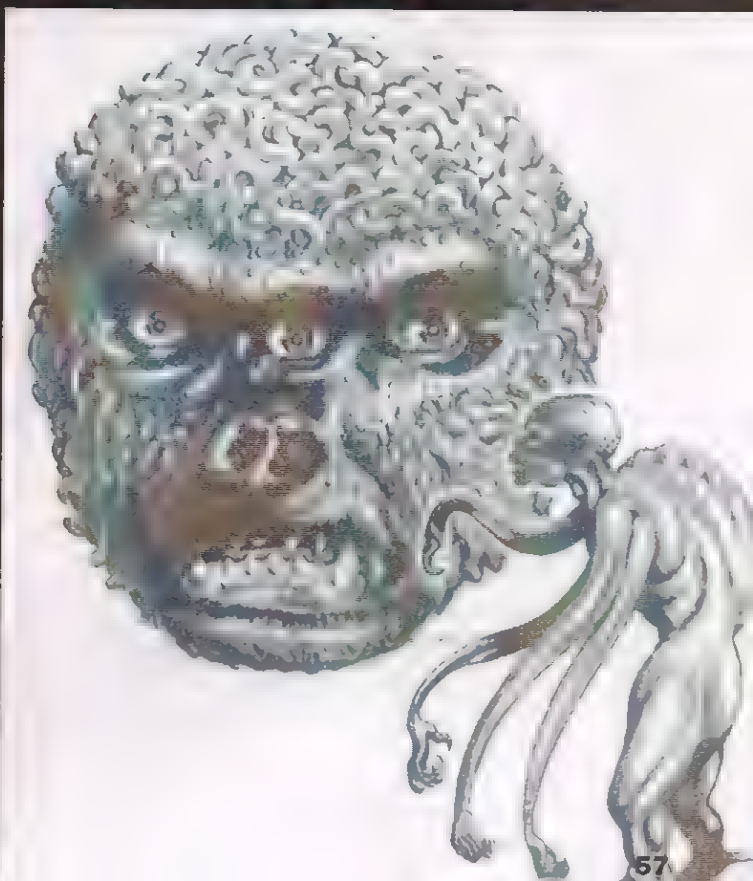
last stand

They realize they were on the right track when they set it ablaze. They will try it again, but not with fire. Electricity! Enough voltage to sizzle him to oblivion. A metal walkway is laid down within the chamber and wired to their generator.



The radar screen shows a good image of what will be a bad reception.

In his story (and here visualized by George Barr) Campbell described the Thing as a 3-eyed, 4' squat, compact alien of malevolence incarnate, a strange skull perched atop a scrawny neck, writhing blue worm-forms framing its ferocious face and matting its head where hair should be, with 4 serpentine tentacles in place of arms.





Fry Baby. The Thing From Another World visits Earth during the Volt-age.

As expected, the Thing bursts in through an outer door. Ahead of him, at the end of the walkway, Capt. Hendry waits, his hand ready upon the switch of death. He can not run from the impending assault. He must wait until the monster reaches the middle of the metal grid. So he & his companions wait like a group of agitated nervous hornets, wrathful & girded to sting.

Dr. Carrington has devised a last-try plan to save the alien from destruction. He turns the lights out!

haunting questions

You sit motionless. You wait with Capt. Hendry & his gallant men as they cower in the dark and the cold of the small, man-made tomb that once was their shelter from the hostility of the Arctic wastland.

Your mind wanders in the infinity of that moment in the dark. A nocturnal ghost haunts you from somewhere you can't define. The Thing is the symbol of that nameless thing. Fear beyond your comprehension assumes a million frightening shapes one after the other...all at once.

The Thing pauses to ponder the situation.

Could the scientist have been mistaken?

Is the Thing afraid?

Has fear been the energy that drives him?

man triumphant

The lights come on. Dr. Carrington leaps ahead of Hendry and puts himself in a hotbox. He pleads again for the creature...

a forceful speech...the passion of science gone mad with envy for a thing it can not command. But the will to live will not be cast aside for any earthly reason. Man, not beast, will survive!

Tobey pulls the switch and bolts of electricity thrust outward toward the creature, piercing and prodding its flesh in agonizing ridicule of the monster's audacious defiance of human resolve!

The Thing gives one, last, quivering wail to its adversaries as it melts into the metallic prison beneath its feet.

final warning

At the end you are left with the finality of cheer. The battle is won. Our world preserved. But then—there's the skies. A seed-infested "thing" from another planet has challenged Earth.

The skies! "Keep watching the skies!"

play it again

Does the course of action sound familiar in the preceding story? Can you think of a dozen (or more) contemporary offerings whose plot boasts a mirror image?

You can, because this story spins its tale so hauntingly that it was destined to be retold—the fodder for imaginations so moved by its magic that, if they could not be the originators of such intrigue, they must surely pay homage.

This was the Thing of 1951. The Thing that, for 2 generations of movie goers & videophiles, has held its own among the Famous Monsters of Filmland.



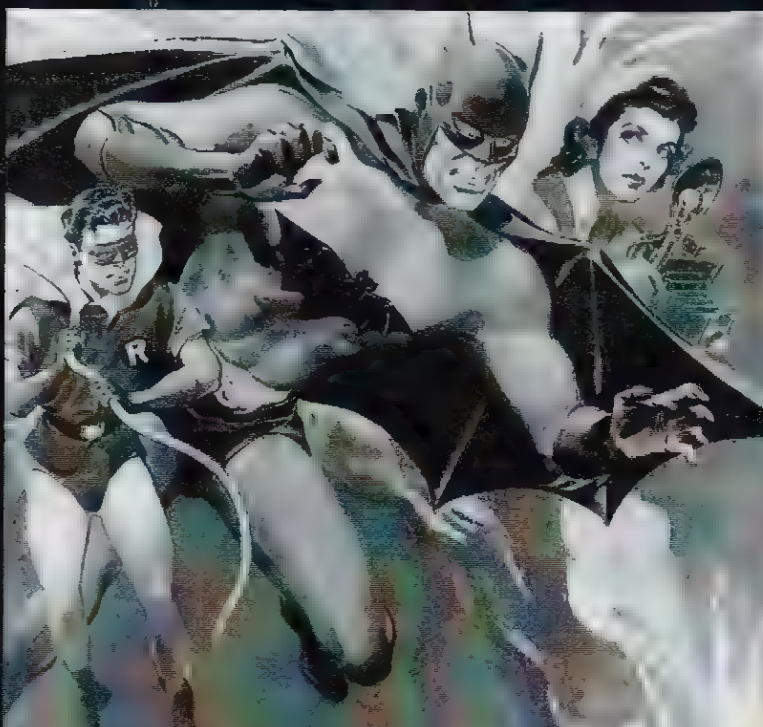
SOUNDS OF THE IMAGINATION

Little Known Episodes of Horror, Sci-Fi & Suspense from the Golden Days of Radio

LOOK, UP IN THE SKY! IT'S A BIRD! IT'S A PLANE! IT'S...BATMAN?

During The Golden Days of Radio, there were many great afternoon programs and popular comic strip characters provided a rich source for action & adventure stories. We listened to SUPERMAN, DICK TRACY, TERRY & THE PIRATES and TOM MIX & HIS STRAIGHT-SHOTTERS among others. Curiously, there never was a regular, daily BATMAN program! While he appeared in 2 Columbia movie serials during the 40s, the Caped Crusader wouldn't appear in a series until the Adam West TV version in 1966.

The Batman, as he was originally known, first appeared in the pages of DETECTIVE COMICS #27 in 1939, the creation of artist Bob Kane. However, in 1945, on the popular SUPERMAN radio program (heard on the Mutual Radio Network) the Dynamic Duo made their first radio appearance when they helped out their good friend and fellow caped crime fighter in an episode titled "The Mystery of the Wax Museum."



Detail of the art for the 1943 Columbia Batman serial, showing reporter Vickie Vale, the feminine interest from the comic book, a character largely ignored in later filmic & the 1960's TV adaptations.

Over the next few years (until 1950) Batman & Robin were guests on a dozen SUPERMAN radio shows, including "The Story of Adam" and "The Boat House Mystery." My good friend, Jim Harmon, author of "The Great Radio Heroes" (Doubleday—1967) notes that there were several actors who essayed the role of Batman, including Stacy Harris (the first radio Batman), Matt Crowley (who most frequently played the role), Bret "The Shadow" Morrison and Gary Merrill, the actor who went on to a successful career in the movies. Merrill's first appearance as the radio Batman was in 1947, in the SUPERMAN episode "The Missing Batman."

Brilliant young actor Ron Liss played the part of Robin, The Boy Wonder, for most of the Dynamic Duo's radio adventures.

Frank Bresee's "The Golden Day of Radio" program can be heard each week on the Armed Services Radio Network. Check newspaper for station & times in your area.—pub.

HARRISVILLE... HEADLINES FROM

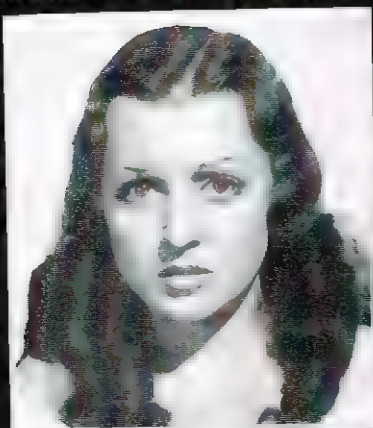
Please send news, announcements, videos & books for review in this column to: DYNACOMM, Headlines From Harrisville Editor, POB 9609, N. Hollywood, CA 91609

PRINCE SIRKI TAKES CHERI

Cheri Pinckard, 39, adopted daughter of Tom & Terri Pinckard, was taken to Death's Domain early in January. Cheri was first introduced to readers of FAMOUS MONSTERS in 1958 via Mrs. Pinckard's famous & oft-reprinted article, "Monsters Are Good for My Children". Cheri was very proud of the fact that her adopted brother Ricky was famous (and much-envied) among filmmonster fans for having met Boris Karloff on the set of one of his final four films in 1968. She considered Forry to be her honorary Uncle and he gave her eulogy in the Pinckard home with FM's photographer Walt Daugherty among those present.

FRITZ LANG'S NEIGHBOR

Imagine living nextdoor to the Master of Metropolis. Before he passed away in 1976, Frances Drake frequently saw the man who met the WOMAN IN THE MOON. Ms. Drake, of course, is fondly remembered as the heroine of THE INVISIBLE RAY and the object of Peter Lorre's mad passion in MAD LOVE. The actress who worked with Bela Lugosi, Boris Karloff, Colin Clive & Peter Lorre, is a living legend and she has been invited to join her contemporaries Gloria Stuart & Anna Lee to participate in Memorial Day's major filmmonster event, the Son of FM World Convention.



Drake—
Lorre's Mad Love

CAMEO-LOT

Is our editor Filmland's most cameo'd man? If all goes according to schedule, by the time you read this he will have made his 50th film appearance in Don Glut's maiden movie venture as scripter/director, VALLEY DINOSAUR GIRLS. (There is no truth to the rumor that he plays an Ackosaurus who attacks one of the girls.) Forry's film "career" began way back when he was in the Army in World War 2 and portrayed himself, then known as Sgt. Ack-Ack, in the motion picture HEY, ROOKIE. Actually, there have been so many requests for a complete Filmography of Forry that he is working on remembering & listing all of his cinema-appearances. He is scheduled to be seen this year (so far) in FUTURE WAR (killed by a dinosaur), CEREMONY (head exploded) ATTACK OF THE 60-FT. CENTERFOLD (wax statue of Dracula, wearing Bela Lugosi's ring & cape, that comes to life), BIKINI DRIVE-IN and THAT LITTLE MONSTER (the latter available through Sinister Cinema)

NASTY BITS

From DreamHaven Books comes a paperback edition of Now We Are Sick, An Anthology of Nasty Verse, edited by Neil Gaiman & Stephen Jones, featuring illustrations by Clive Barker & Gahan Wilson. The volume of "sicko poetry" by thirty of the world's best known science fiction, fantasy & horror authors, including Brian Aldiss, Robert Bloch, John Grant and R.A. Lafferty, among others, is a very morbid, very funny collection of gruesome rhyme for kids and groan-ups with weird taste. Fax the publisher at 612-379-0861 for more info.



Nail & Snails &
Very Weird Tales

BODY IN EVIDENCE

Meet Cave Queen QUELOU, (that's pronounced "Kay-Loo".) She's a French FM Fan who makes her movie debut in the Parisian-based film DINOSAURS FROM THE DEEP.



Slay Girl



Fay Wray—The King & I

GREEN KONG & THE WHITE WOMAN

In Germany the 1933 KING KONG was known (in translation) as KING KONG & THE WHITE WOMAN. In New York a luxury restaurant located within Manhattan's famed Central park called "Tavern in the Green" commissioned a 25-foot tall King Kong to be fashioned out of garden greens and 87-years young heroine Fay Wray obligingly posed with her King.

HARRISVILLE... HEADLINES FROM

HORRORSVILLE... HEADLINE

Please send news, announcements, videos & books for review in this column to: DYNACOMM, Headlines From Horrorsville Editor, POB 9669, N. Hollywood, CA 91609

WHO KILLED SUPERMAN?

TV's Superman, George Reeves, didn't commit suicide as has been the official ruling for so many years—he was murdered. So charge authors Sam Kashner & Nancy Sejoenberger, collaborators on a new book about TV's beloved Man of Steel *The Killing of Superman*. The authors say Reeves' violent death came about as the result of his affair with the wife of a powerful Hollywood figure. Reeves had been found dead at the age of 45, in his bedroom, shot in the temple, the pistol still in his hand. Among those who knew him best, including Jack Larson, who played Jimmy Olsen, & Noel Neill, who played Lois Lane in all but the first year's series, want to see the case re-opened and the suicide ruling to be set aside. They have joined with other admirers of the popular star to form a group called George Reeves & Friends. From reports gathered from a private investigator they hired, the group concludes Reeves was done in by a "hit man."



Reeves—His Friends Are Seeking Truth, Justice, the American Way

* * *



Speaking of Horror

CREATURE FEATURES A-Z

The fourth edition of John Stanley's Movie Guide Encyclopdia of Horror films titled *Creature Features Strikes Again* contains capsulized reviews of 5614 sci-fi, horror & fantasy films available on video & laserdisk, with vivid descriptions and body counts. 232 fotos of popular characters & scenes plus an extensive cross-reference index to secondary titles. Published by Creatures-At-Large Press, POB 687, 1082 Grand teton Drive, Pacifica, CA 94044.

* * *

COMING ATTRACTIONS

MGM & United Artists have informed FM that forthcoming imagi-movies this year will include *LORD OF ILLUSIONS*; *TANK GIRL* (a futuristic action adventure based on the popular cult comicbook series), starring Lori Petty as the renegade heroine and Malcolm McDowell (*A CLOCKWORK ORANGE*) as her nemesis, the villainous Kesslee; *SPECIES*, featuring "the young Sil, a being more dangerous than can be imagined" (so who imagined it?); and *HACKERS*, computer guerrillas in a fast-paced cyberpunk thriller.

LON CHANEY SHALL NOT DIE!

Sixty-five years after his death, Lon Chaney Sr. is still drawing movie audiences around the globe. In 1994 alone, Chaney was he subject of three film retrospectives and many of his MGM films were shown as part of the studios 75th Anniversary. The International Mystery Film Festival (MystFest) in Cattolica, Italy, presented 20 of Chaney's pictures at its yearly festival in June. Film Forum in NYC held a Lon Chaney/Tod Browning festival from July through September, with sell-out crowds attending each performance. The Roxie Theater in San Fransico held a similar week-long tribute in November, with similar success. The Silent Movie Theater in Hollywood continues to screen many of Chaney's rare pictures to appreciative crowds, including *MR. WU*, *ACE OF HEARTS*, *THE SCARLET CAR* (from 1917!) and *LAUGH, CLOWN, LAUGH*. The SMT plans to present the rarely seen *FALSE FACES* and *VICTORY* among other MGM Chaney films this year. 1995 will also see the publication of *A Century of Chaney's* by Great-Grandson, Ron as well as *Duck Carnival*, an indepth biography of Tod Browning by noted author David (Hollywood Gothic, *The Monster Show*) Skal. Skal is scheduled to be among the many distinguished guests at the Son of Famous Monsters Convention over memorial Day Weekend at the Universal Sheraton (see page 41 this issue) where he will host a panel on the lives & work of these 2 legendary film icons.

* * *

ARTIST PENS CLASSIC TALE

For fans who were not satisfied with the recent *MARY SHELLEY'S FRANKENSTEIN*, comes yet another opportunity to experience the classic tale of Gothic horror in the form of Bernie Wrightson's *Frankenstein*, a large format, graphic novelization. The book is printed on quality gloss stock. This is not a "comic book" interpretation, but a literal telling of the tale as originally published. What makes the book unique are the powerful, graphic, full page pen & ink drawing by Wrightson which bring the novel to life in a way which should please anyone who has ever found a reading of the book to be tedious. Wrightson's vision is unique and the intricate detail of the drawings alone make the book a visual horrific delight. We recommend this edition for youngsters who wish to read Shelley's vision as she intended it, but who may find their interest waning in a standard, unillustrated pocketbook version. Introduction by Stephen King. Published by Underwood-Miller, 708 Westover Drive, Lancaster, PA 17601.



Bernie's Book—Drawing on Shelley

HORRORSVILLE... HEADLINE

A NEW DAY IS PAWNING

MYSTERY PHOTO #207

Pardon us, while we palm this foto off on you. Is this gentleman a patron of the "Little Shop of Borrow's?" Or maybe the scene is from "The Counter of Monte Cristo." Can you "handle" this challenge to be like RaPUNzel?—to let down your hair and take a crack at CAPTIONING the unidentified scene shown at the right. In our #209 issue, for those of you who might not recognize the scene by sight, we'll provide its particulars and the film from which it came along with the best twist of a phrase suggested by the foto.



Send a POSTCARD only (postmarked by April 5, 1995) with your suggestion to: FAMOUS MONSTERS, Dept. Miss Terry #207, POB 9669, N. Hollywood, CA 91609. The best submission will win its author a place of honor in our pages plus a copy of the issue with the Mystery Photo page personally autographed to the winner by FJA!



ANSWER TO MYSTERY PHOTO #206

Look's like we stumped everybody with last issue's phantom foto. Even Forry can't figure out where this scene is from! It is one of dozens of such stills from early in the Acker-collecting days.

But not knowing the foto's origin didn't stop readers from letting their imaginations fly as the scene inspired a slew of suggested captions. Among those who wrote were: Billy Evans, Tom Reynolds, Philip C. Perkins, Dan Sweet, Russ Lewis, Dean Tessmer, Michael Raymond and Dave Carter.

Honorable Mention goes to Tom Triman of Santa Ana, CA for: "Larry Talbot Jr. became the notorious child bandit "Baby Face Wolf's son."

Without question, our First Prize is awarded to Jack Jackson of Harve de Grace, MD for his caption:

"Look Dad, I'm through begging. Write a check to Don Post Studios and hand it over. Now!"

We'll keep digging to see if we can find the particulars on this forgotten foto. Meanwhile, a copy of this issue, personally autographed on this page, is on its way to you, Jack, with our con-dracula-tions!

WANTED! MORE READERS LIKE



**AL "GRANDPA MUNSTER" LEWIS
& BOB SIMMONS**

(Continued from page 7.....)

tuned, and shot and directed, and everything else, but the most important thing of all is that it should be fun.

MIKE ACORD
Orlando FL

• Hmmm. The 3 Must-scare-teers—great word! "Acord"-ing to Mike, we've just placed a new entry in Spider-Webster's Dictionary—Famous Monsters Edition!—FJA

LUGOSI/LANDAU

Although I was touched by your sense of loyalty to Bela Lugosi, I'd like to remind you and your readers of one thing: that nearly forty years after his untimely death, Bela Lugosi appeared as a character in a major motion picture. Despite the profanity, the Burton/Landau characterization was conceived with a lot of heart. When one considers that Truth has never had any real currency in Tinseltown, Bela Lugosi didn't come off so badly after all.

RICHARD HARLAND SMITH
NYC

• Don't quite agree but it's not the end of the world.—FJA

DEFENDING LUGOSI

I could write an entire chapter about how upset I am, not only for the way Bela was treated in his own life, but now, for the way he is being slandered and exploited on screen. Since when did drug addiction, physical ailment, and suicide become funny? Bela suffered agony. What he went through was hell! Bela was truly a special person. Nothing, and nobody, can take that away from him. And the truth will always outlive a lie.

AMELIA TAMOUSH
Palm Springs CA

• Well put.—FJA

DANTE WOULD BE DANDY

So many readers who grew up with the "old" FM have written to express their delight at its revival that I won't bore you with yet another letter of gratitude. (Oh, what the hell-THANKS! I LOVE IT!) May I suggest an article and perhaps an interview with director Joe Dante about

two projects of which he should be proud: the television series "Eerie, Indiana" and the feature film MATINEE. Both of these well-written, highly imaginative productions harken back to classics of horror and science fiction (including FM) without resorting to a mindless worship of nostalgia. Unfortunately, it's too late for similar interviews with the likes of Whale, Browning, Ulmer, Lewton and Freund.

RANDY RASMUSSEN
Grand Forks ND

• A Dante idea! How about it, Joe? You free for lunch anytime soon?—FJA

A POE-M FOR PETER

A kind and gentle man was he, and a longtime friend of Price and Lee.

His 91 films still give pleasure to many a fan. He was loved by everyone throughout the land.

I never met him but I can truly say, I feel as though a good friend has passed away.

KEN GILBERT
Monroe LA

• Some touching thoughts in Ken G.'s letter, I doubt if Sandburg could've said it better.—FJA

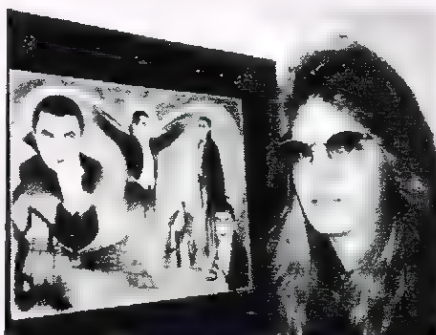
IN SEARCH OF THE ACKERMONSTER

I have enjoyed reading your recommended reading list and I've even managed to read some of the books on it. However, whilst reading the latest ish of **FAMOUS MONSTERS**, I noticed the plugs for Forry's two latest screen appearances, when I was suddenly struck. Picking myself up, I realized that Forry-spotting could be the next big thing, but to aid we hobbyists we need a list of his films.

REV. CHUCK VOLLERS
Jacksonville FL

• You'll find what you're looking for in our FM FEARBOOK '95 issue, on sale mid-May—RF

WANTED! MORE READERS LIKE



ARTIST STACY GRAAN

A TECHNO-DWEEB?

I am a 24 year old graduate student pursuing a Ph.D. in Microbiology. I always relax from the seriousness of scientific research by watching the Universal Classics and reading FM! How about an article on how the 'information super-



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highway' has become an excellent forum for discussing monsters. On *America On-Line*, there is a bulletin board dedicated solely to Universal Monsters, with over 250 postings!!! (keyword: scifi, then click on horror bulletin boards, then Edgar Allan Poe and Classic Horror and browse till you get the Universal folder.) Don't forget us techno-dweebs!!

GARY PATRY
Albany NY

•How 'bout it, FM "tekkers"? Anyone care to tackle such an article for us?—FJA

AN ARTIST IS DRAWN TO FM

So often it happens that children who delight in the fantasies of their imaginations end up with the sparks of creativity suffocated by mediocre minds telling them to grow up and get your head out of the clouds and into the real world. As an artist, I know the value of inspiration from like minds. Since childhood I have been fascinated with monsters and worlds that do not exist (that we know of). I am 26 now, and strange creatures are the core of my drawings, paintings, and worlds that thrive in my mind. I watch now as I did then classic sci-fi and horror movies. I have my parents to thank because they did not stop us (my brother and I) from watching creature features. Now I have **FAMOUS MONSTERS**. Filled with people who have taken their inspirations from the same sources, who have not let their dreams

WANTED! MORE READERS LIKE



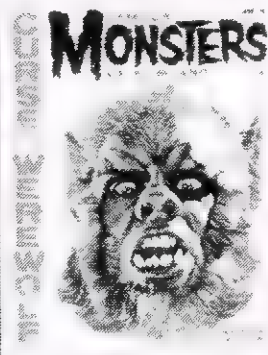
COUNT ALEX ASEA

with and die because they've grown up. I discovered **FM** a little while before the Worldcon. My fiancée and I drove to the convention. I never dreamed I could be so close to the people and memorabilia that I've always thought of as unreachable. That's what I like about **FM**. There is a feeling of closeness between fans and the people who made the Golden Age come alive. I can trust that when I read **FM**, whether about authors, actors/actresses, special FX creators, anyone, I will receive only a truth told with love, respect and humor.

STACY GRAAN
Jasper IN

• Glad to be your discovery channel,

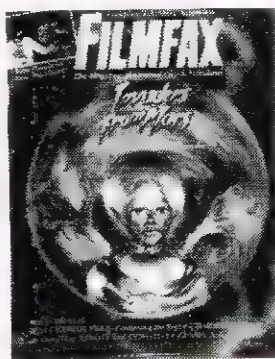
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Stacy. Like Don Quixote, we're proud that FM is a place where readers' can "reach the unreachable stars"—RF

ELEMENTARY'S COOL

Last week I was in a bookstore and saw a magazine with The Wolf Man's mug on the cover. Cool, I thought. I hadn't seen that movie in years. I picked up the periodical and discovered it was **FAMOUS MONSTERS OF FILMLAND!** How can I express the delight I was filled with. Reading the articles and gazing at the pictures brought back great memories of when I was in elementary school, reading all the juvenile adaptations of the classic monster movies. Which wasn't that long ago considering I am only 16. I love monsters and one day I hope to make a name for myself in writing. So I salute **FAMOUS MONSTERS OF FILMLAND.** Thanks for keeping dreams alive.

DAVID GOODWIN
Olean NY

• Stephen King was just 2 years younger than you when he sent me his first short story, which finally saw the light of day in the pages of FM #202 after gestating for 25+ years. —FJA

FOUL!

I wouldn't worry overmuch about the image of Bela Lugosi as a foul-mouthed vulgarian as depicted in ED WOOD. We should simply add it to the list of misconceptions the general public has already formed about him. It's the same kind of erroneous mythology that has arisen over other personalities, such as Karloff's "You're putting us on, Bela!" line to Lugosi's corpse (I expected that in the film too), or George (Superman) Reeves dying after jumping out of a window thinking he was really Superman. I feel that as long as we, the fans, know the truth, and hold it in our hearts, we can well let the winds of general cultural misconception blow where they will. It is FM's duty to educate the next generation of classic monster fans so that, in time, we can lay to rest these silly but persisting untruths about the legendary heroes of Horrorodom.

ALLEN KRETSCHMAR
Tallahassee FL

• Challenge Ack-cespted! —FJA & RF

ATTENTION FANG GANG!

We want to hear from you! What did you think of this issue? Got a comment, question or story about the weird world of monsters? Drop us a line. Enclose a snapshot of yourself if you can. We'd also like to share your drawings, makeup creations, sculptures or other monstrous art in this column, so send a foto or copy of your work. (Any original artwork we receive is placed in the Ackerman Collection.) Address your letters to:

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MONSTERABILIA!

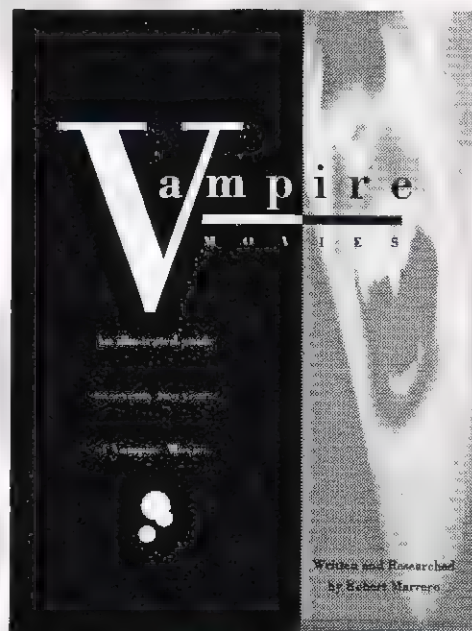
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BE AFRAID! BE VERY AFRAID... THEY CRAVE HUMAN BLOOD!

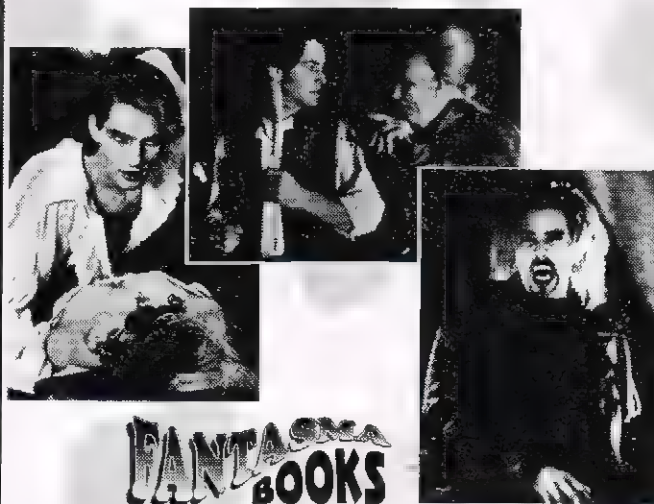


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SCIENCE FICTION

SAVAGE FURY (1935) Noah Berry, Jr., Walter Miller, Dorothy Short. An interesting jungle/sci-fi thriller about two teams of scientists competing in the steamy African jungle over a secret formula. They end up in the lost city of Mu, where a mad prince threatens them with weird electrical death rays and dungeons of fire. From 16mm. \$185

BLAKE OF SCOTLAND YARD (1937) Ralph Byrd, Herbert Rawlinson, Joan Barclay, Lloyd Hughes. A young inventor and a famed Scotland Yard detective fight against a cloaked madman with a claw hand known as "The Scorpion." A stake is control of death ray machine. From 16mm. \$186

THE FANTASTIC PUPPET PEOPLE (1958) John Agar, June Kenney, John Hoyt. A mad doll-maker has a shrinking machine that reduces people to a tenth of their size. He keeps his victims in small glass tubes, taking them out occasionally to ward off his loneliness. They eventually plot their escape. From 16mm. \$187

GORG0 (1961) Bill Travers, William Sylvester. A classic monster movie about a baby dinosaur that's captured and put on exhibition in London. It's gigantic mother goes on a rampage and practically destroys the city looking for her baby. Great special effects. Beautiful color. From 35mm. \$188

DEATH RAY OF DR. MABUSE (1964) Wolfgang Preiss, Peter Van Eyck, Yvonne Furneaux, Toko Vani. The mad scientist Dr. Mabuse threatens the world with a death ray. This was the last of the six German Mabuse films from the '60s. From 16mm. \$189

THE DOOMSDAY MACHINE (1967) Grant Williams, Henry Wilcoxon, Denny Miller, Mala Powers. A spaceship streaks toward Venus. Its passengers are stunned to see the destruction of Earth on their telescreen. The Red Chinese have destroyed the planet with a nuclear doomsday device! Color, from 16mm. \$190

FUTURE WOMAN (1975) George Sanders, Shirley Eaton, Richard Wyler, directed by Jess Franco. A beautiful woman from "Femina" leads a well-trained (and very attractive) female army in a plot to take over the world. They use the oldest trap in the world as bait: sex. Quite rare and very bizarre. A hoot. Color, from 16mm. \$191

THE CRATER LAKE MONSTER (1977) Richard Cardella, Glenn Roberts, Kacey Cobb. A meteor splashes down in Crater Lake, awakening a dormant dinosaur in the process. Big fight between the monster and a snowplow. From 35mm. \$192

STAR ODYSSEY (1977) Sharon Baker, Chris Auran. An exciting sci-fi thriller about a horrible alien mastermind who's chosen the Earth for annihilation. The Earth sends a fleet of starships to fight against the super robots from this far-off galaxy. Color, 16mm. \$193



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IS HER TERRIFYING SECRET?? IS SHE
THE VICTIM OF A MADMAN?? OR A
DEAD MAN? YOU MUST SEE "WHAT?"!
DALLIAH LAVI -- CHRISTOPHER LEE!
A FUTURAMIC RELEASE IN VIDEO SCREEN THEATERS

HORROR

THE DEVIL'S HAND (1942, aka CARNIVAL OF SINNERS) Pierre Fresnay, Josseline Gaeil, Marcelle Monthil. A fine French fantasy/horror film about an artist who buys a hand which seems to bring him luck. The devil tells the artist to sell the hand for less than he paid for it within 24 hours, or be sent to Hell. From 16mm. \$202

HOUSE OF DARKNESS (1946) Laurence Harvey, Leslie Brooks, John Stuart. Very similar in feel to DEAD OF NIGHT. A ghostly narrator presents flashbacks of a man who kills his step brother in a haunted house. The step brother's ghost returns to haunt his murderer. An ultra-rare, creepy British chiller. From 16mm. \$203

FACE OF TERROR (1953) Lisa Gaye, Fernando Rey. A scientist develops a serum that can transform a scarred face into a thing of beauty again. Unknown to him, his subject turns out to be an escaped lunatic from an asylum. Great fun. From 35mm. \$204

THE ANATOMIST (1961) Alistair Sim, George Cole, Michael Ripper, Jill Bennett. Another retelling of the dastardly exploits of the world's most famous body snatchers: Burke and Hare. This literate British version takes a more historical overview of the grisly events. From 16mm. \$205

CRYPT OF HORROR (1963) Christopher Lee, Ursula Davis, Jose Campos, Vera Valmont. A witch curses the family of Count Karnstein. The witch herself will someday be reincarnated as one of the Count's offspring. Years later, the Count fears his daughter is the one. A gripping Italian horror film. From 16mm. \$206

WHAT? (1963) Christopher Lee, Tony Kendall, Daliah Lavi, Harriet White, directed by Mario Bava. The setting is a 19th century castle. Lee plays a sadistic nobleman who whips the wife of his brother. Lee is later found dead, his ghost haunts the castle. A top-notch Italian horror thriller. This is the uncult, American theatrical release version. From a technicolor 35mm print. \$207

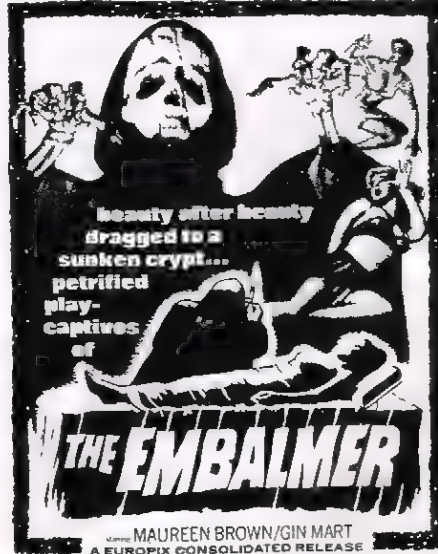
BLACK TORMENT (1964) Heather Sears, John Turner, Ann Lynn. A British nobleman is suspected of rape, murder, and witchcraft. He returns to his castle with a new bride. There, he is haunted by his mad twin brother and the ghost of his first wife. First time on video. From 16mm. \$208

SWEET SOUND OF DEATH (1965) Emil Cape, Dianik Zurakowska, Victor Israel. A very effective b&w chiller about a man who has a premonition of his lover's death. He later finds out she has actually died in a plane crash. Her ghost then returns from the grave and lures him to the haunted castle of her ancestors. Similar to CASTLE OF BLOOD. First time on video. From 16mm. \$209

THE EMBALMER (1966) Maureen Brown, Gin Mart, Luciano Gaspar, Anita Todesco. One of the most sought after Italian horror films. A horrible fiend pulls beautiful girls down into murky canals of Venice. He kills and "stuffs" them for his grisly collection of mock-classic human statues that adorn the walls of his underground lair. Rare, and first time on video. Recommended. From 35mm. \$210

HATCHET FOR A HONEYMOON (1969) Stephen Forsyth, Dagmar Lassander, Laura Belli, directed by Mario Bava. A handsome young groom turns out to have an impotency problem with his wife. He goes totally cuckoo and starts hacking up women in bridal gowns. Everytime he kills, he remembers a little more of his horrible past. Recommended. Color, from 16mm. \$211

SCREAM OF THE DEMON LOVER (1971) Jeffrey Chase, Jennifer Harvey, Agostino Belli. A hideously scarred murderer terrorizes a remote village while a beautiful woman and a 19th century baron work on an experiment to show that matter can never be destroyed. Uncult and rated "R". Color, from 16mm. \$212



CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (1973) Jeffrey Gillen, Paul Cronin, Roy Englemann. A director and his actor friends go to a remote island where—as a bizarre joke—they dig up a corpse and conduct a strange ritual to raise it from the dead. It works! The corpse—along with the rest of the local dead—rise from their graves. Look out! A great comedy horror film. Rated "R". Color, from 35mm. \$213



**FANTASTIC
PUPPET PEOPLE**
JOHN AGAR JOHN HOYT



NIGHT OF THE SORCERERS (1973) Jack Taylor, Simon Andreu, Lorena Tower. A gritty Spanish horror film about a tribe of jungle savages who chop the heads off white women in their sorcery rituals. The victims come back as vampiric witches dressed in leopard-skin bikinis. Color, from 16mm. M214

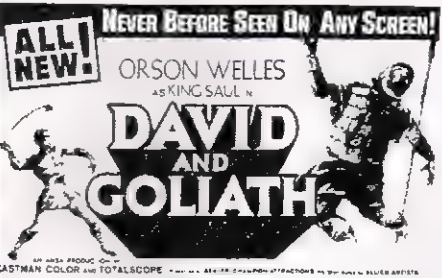
THE KEEPER (1975) Christopher Lee, Sally Gray, Ross Vazarian. A mad asylum keeper plots to take over the world using hypnosis and murder. One of the rarest Christopher Lee films. Color, from 16mm. H215

SWORD AND SANDAL

ESTHER AND THE KING (1961) Joan Collins, Richard Egan, directed by Raoul Walsh. Lots of action and court intrigue in this wonderful spectacle film about the King of Persia who banishes his unfaithful wife. He then falls in love with a Hebrew girl, Esther, but is plotted against by his evil prime minister. A terrific sword and sandal film. Color, from 16mm. S573

CAESAR THE CONQUEROR (1961) Cameron Mitchell, Rik Battaglia. Colorful tale of the legendary ruler of Rome as he leads his legions into battle. He and his armies are pitted against the rebel hordes from Gaul. Color, from 16mm. S574

DAVID AND GOLIATH* (1961) Orson Welles, Roy Payer, Eleonora Rossi Drago, Kronos. The classic retelling of the age-old fable of David and Goliath. Welles is colorful as King Saul. Payer is a very masculine David. Kronos plays Goliath. Color, from 16mm. S575



THE CASTILIAN (1963) Cesar Romero, Frankie Avalon, Broderick Crawford. An adventurous Castilian nobleman leads his people in a series of daring raids. He is counseled by two patron saints, and later falls in love with a beautiful princess. Color, 16mm. S576

SON OF HERCULES IN THE LAND OF FIRE (1964) Ed Fury, Claudia Mori. The mighty Ursus faces 5 giants; is caught in an earthquake; lives through imprisonment; and ends up in a spectacular battle as he fights to rescue a king's princess. Color, from 16mm. S578

GOLIATH, KING OF THE SLAVES* (1964) aka **BEAST OF BABYLON AGAINST THE SON OF HERCULES** Gordon Scott, Genevieve Grad, Michael Lane. The rightful heir to the throne of Babylon leads a group of slaves in an attempt to overthrow the evil tyrant who sits on the throne. He is eventually helped by the King of Persia. Another great Scott vehicle. Color, from 16mm. S577

EXPLOITATION

MADMOISELLE STRIPTEASE (1958) aka **PLEASE MR. BALZAC** Bridget Bardot, Daniel Gelin, Robert Hirsch. Bridget writes a scandalous novel which gets her into heap big trouble with her conservative father. She eventually ends up in Paris as a stripper. Well produced and highly enjoyable. From 35mm. X081

ORDERED TO LOVE (1963) Maria Perschy, Joachim Hansen, Marisa Mell, Harry Meyen. An unbelievable film, based on actual happenings. During the horrific years of World War II, Hitler instituted "love" camps for furthering the Aryan race. Beautiful young German girls were drafted into these camps and forced to mate with Aryan "stud" Incredible. From 35mm. X082

SLAVE TRADE IN THE WORLD TODAY (1964) Narrated by Allen Swift. An eye-popping mondo movie. Actual scenes of slavery in the world today. See whole tribes sold into bondage; an auction sale for a rich sheik's harem, the brutal practice of slave traders, and much, much more. Shocking and revealing. Color, from 35mm. X083

MALAMONDO (1965) Documentary. That's right, another one of the many amazing mondo movies made during the mid-1960s. This is one of the rarest, showing unusual and shocking scenes from real life. Never before on video. Color, from 35mm. X084

CRAZY BABY (1970) aka **BATTLE OF THE WOODS** Ricky Shayne, Elga Anderson, Joachim Fuchsberger. An imported exploitation quickie about the rock and roll generation—it's hangouts, its frustrations, and its conflict with the establishment. Color and Scope. From 35mm. X085

SILENT THRILLS

THE TONG MAN (1919) Sessue Hayakawa, Marc Robbins, Helen Jerome Eddy. An early long thriller set in Chinatown. The story concerns the Bo Sing Tong, the most powerful and dreaded of Chinatown's secret societies, dealing in blackmail and murder. From 16mm. S738

WHEN THE CLOUDS ROLL BY (1919) Douglas Fairbanks, Albert MacQuarrie, Ralph Lewis. Doug plays a stock broker who unknowingly becomes the victim of a mad scientist's mind altering experiments. Doug's weird nightmare sequence is a knockout. From 16mm. S739

THE CYCLONE CAVALIER (1925) Reed Howes, Wilfred Lucas, Carmelita Geraghty. A young American adventurer gets in trouble with the law at home. His rich father sends him to Central America on a mission filled with danger and suspense. From 16mm. S740

DAINGEROUS TRAFFIC (1926) Francis X. Bushman, Jr. Mildred Harris, Jack Perrin, Hal Walters. An enterprising newspaper sends a young reporter to a coastal town to report on the activities of a ruthless liquor "high-jacking" gang. The reporter helps federal agents bring the gang to justice. From 16mm. S741

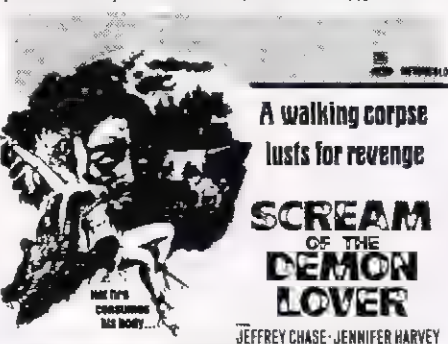
SPAGHETTI AND EURO WESTERNS

SAVAGE PAMPAS (1968) Robert Taylor, Ty Hardin, Ron Randell, Marc Lawrence. Taylor plays a wagonmaster responsible for delivering a wagon-load of harlots to a far-off encampment in the wilds of Argentina. Color, from 16mm. W012

HELLBENDERS (1968) Joseph Cotten, Norma Bengali, Al Mulock. Cotten turns in an outstanding performance as a former Confederate officer gone mad. He and his gang massacre a Union convey, stealing a million dollar shipment that they hope will resurrect the Confederacy. Color, from 16mm. W013

THE UGLY ONES (1969) Richard Wyler, Tomas Milian, Elias Karin. A top-notch spaghetti western! A woman is torn between the two men she loves: a bounty hunter, and the fugitive outlaw he is hunting. She commits her affections to the outlaw only to find out what kind of low scoundrel he really is. Recommended. Color, from 16mm. W014

COMPANEROS (1970) Jack Palance, Fernando Rey, Franco Nero. A terrific "political" western with a rousing music score and a brilliant cast. A mercenary helps a revolutionary rescue a pacifist professor and his followers. Palance is great as a wooden-handed killer who lost his hand when he was nailed to a cross, and only freed when his pet hawk ate the pinned hand. Color, from 16mm. W015



FANTASY

KING ARTHUR WAS A GENTLEMAN (1942) Arthur Askey, Evelyn Duvall, Anne Shelton. This rare British comedy is set in Africa. Askey plays Arthur King, a meek, goofy British soldier who rescues his friends from captivity with a sword he believes to be the magical sword of King Arthur. F020

HALFWAY HOUSE (1944) Mervyn Johns, Tom Wall, Françoise Rosay, Glynis Johns. A pleasant British fantasy about a group of troubled people who gather for the night at a mysterious inn, run by a quiet, but all-seeing innkeeper and his daughter. The pair cast no shadows or reflections. Recommended. From 16mm. F021

VICE VERSA (1948) Roger Livesey, Petula (Downtown) Clark, Anthony Newley, directed by Peter Ustinov. A wonderful British fantasy about a magic stone that makes the soul and personality of a pompous British father change places with his schoolboy son. Remade in '88 with Judge Reinhold. From 16mm. F022

LITTLE RED RIDING HOOD (1960) Maria Garcia, Jose Moreno. Another mind boggling K. Gordon Murray import from south of the border. A vivid, sometimes absurd, often unintentionally hilarious retelling of the Red Riding Hood legend. Nice color 16mm. F023

PUSS N' BOOTS (1961) Rafael Munoz, Santamon, Humberto Dupeyron. There are ghoulish little creatures running to and fro in this classic fairy tale. Another K. Gordon Murray exercise in dubbed funniness. Hilariously ludicrous. Color, from 16mm. F024

SPYS, ESPIONAGE, AND INTRIGUE

A MAN CALLED ROCCA (1961) Jean Paul Belmondo, Christine Kaufmann. In this well paced intrigue thriller, Jean Paul's friend ends up in prison. J.P. tracks down the racketeer responsible, via his girlfriend. From 16mm. SP15

THERE'S GOING TO BE A PARTY (1961) Eddie Constantine, Barbara Laage, Claude Cerval. Eddie is sent on a top secret mission to rescue a fellow agent who is being held captive. The culprit is an unknown double agent. From 16mm. SP16

STOP TRAIN 349 (1963) Sean Flynn, Jose Ferrer, Nicole Courcel. An outstanding film about an American Army train going from Berlin into the West Zone. On board is an East German stowaway. The Russians stop the train and a standoff ensues. Probably Flynn's best film. From 16mm. SP17

MAKE YOUR BETS LADIES (1964) Eddie Constantine, Nelly Benedetti, Daniel Ceccaldi. One of Eddie's better films. He plays a secret agent searching for a missing NATO weapons scientist who has invented a ring that emits a paralysis ray. Very James Bondish, and good fun. From 16mm. SP18

HAIL, MARIA! (1965) Eddie Constantine, Jack Klugman, Henry Silva. A terrific film! Klugman and Silva play mafia hitmen ordered to kill Constantine. Klugman is torn between his orders and the loyalty he feels toward his old friend Eddie. From 16mm. SP19

EDGAR & BRYAN WALLACE

THE GAUNT STRANGER (1938) aka **THE PHANTOM STRIKES** Sonnie Hale, Wilfred Lawson, Louise Henry. An ultra-rare British Edgar Wallace thriller. The ex-partner of a master criminal is protected by the police. The criminal—a master of disguise—tracks him down and kills him anyway. In spite of the police. EW10

THE TERRIBLE PEOPLE (1960) Karin Dor, Joachim Fuchsberger, Elizabeth Flickenschmidt. A creepy German-made Edgar Wallace thriller about the ghost of a hanged man who returns to fulfill his promise. All of his accusers must die! From 16mm. EW11

FELLOWSHIP OF THE FROG (1960) Carl Lange, Joachim Fuchsberger, Siegfried Lowitz. A young American detective becomes involved in a series of ghastly crimes. The only clue to be found is the mysterious seal of the White Frog. Another well done German-made Wallace thriller. From 16mm. EW12

SECRET OF THE RED ORCHID (1962) Christopher Lee, Marisa Mell, Adrian Hoven. Chris plays an FBI agent sent in to help Scotland Yard track down a murdering blackmailer and help bust an international crime syndicate. One of the better German Edgar Wallace thrillers. From 16mm. EW13

THE WHITE SPIDER (1963) Karin Dor, Joachim Fuchsberger, Horst Frank. The most sought-after German Edgar Wallace thriller. A mysterious master detective—whose face no one ever sees—tries to stop a massive plot against the free world. From 16mm. EW14

FORGOTTEN HORRORS

PLEASE NOTE: All titles in this section are just \$12.95, plus \$2.05 per title for packaging, handling, and postage.

TERROR BY NIGHT (1931) Una Merkel, William Collier, Jr., Zasu Pitts, Nat Pendleton. A rich, philanthropic husband is found horribly murdered in his posh penthouse apartment. At one point, all the lights go out and a suspect is found shot. The police arrest the wrong man. The neighbor below figures out who did it and the trick murder weapon used for the crime. From 16mm. FH48

THE MOONSTONE* (1934) David Manners, Phyllis Barry, Gustav Von Seyffertitz, Jameson Thomas. A young adventurer and his Hindu servant arrive at a gloomy mansion during a terrific storm to deliver the Moonstone, a famed gem from a lost temple in India. The creepy estate is filled with a cast of sinister looking characters and during the night the gem disappears. A great old-dark-house thriller from Monogram. From 16mm. FH49

OUANGA (1935) aka **CRIME OF VODOODOO** Fredi Washington, Philip Brandon, Marie Paxton. A forgotten, all-black horror film about a voodoo priestess who sends out a "death ouanga" to the fiancée of the man she lusts for. When that fails, she sends two zombies from their graves to snatch the girl away and bring her to a violent death. A must-see curiosity, in the same vein as WHITE ZOMBIE. FH50

MYSTERY-SUSPENSE-FILM NOIR

PLEASE NOTE: All titles in this section are just \$12.95, plus \$2.05 per title for packaging, handling, and postage.

PAINTED FACES (1929) Joe E. Brown, Helen Foster, Barton Hepburn, Dorothy Gulliver. A must-see early talkie. A vaudeville performer is murdered backstage. Another performer is tried for the crime. Brown—in a non-conceal performance, complete with Scandinavian accent—is the lone juror pleading for the man's innocence. An ultra-rare Tiffany production. First time on video. From 16mm. M228

THE PHANTOM BROADCAST (1933) Ralph Forbes, Vivienne Osborne, Gail Patrick, Guinn Williams. A famous radio singer is brutally murdered. Afterward, it's learned his singing voice had always been dubbed in by a twisted cripple. A nice Monogram production. From 16mm. M229

FURTING WITH DANGER (1934) Robert Armstrong, William Cagney, Edgar Kennedy, Maria Alba. Another fine Monogram effort about three devil-may-care powder mixers who encounter danger when sent to work at a South American dynamite plant. From 16mm. M230

THE BLACK ABBOT (1934) John Stuart, Judy Kelly, Richard Cooper. An extremely rare British crime thriller. A gang of crooks hold a rich man for ransom in his own house. Not to be confused with the Edgar Wallace tale M231

HOUSE OF THE SPANARD (1936) Brigitte Horney, Peter Haddon, Jean Gailand, Allan Jeaynes. The setting is a creepy, marshbound mansion near Liverpool. Inside its walls is a British businessman who's actually a Spanish revolutionary who runs a counterfeiting ring. A fine British thriller. From 16mm. M232

DUSTY ERMINE (1936) aka **HIDEOUT IN THE ALPS** Ronald Squire, Jane Baxter, Anthony Bushell. A well known forget takes the blame when his nephew joins a gang of notorious counterfeiters. The action in this British thriller takes place in Austria. M233

UP IN THE AIR (1940) Frankie Darro, Marian Moreland, Marjorie Reynolds, Tim Coffin, Lorna Gray, Gordon Jones. One of the slickest looking Monogram films you'll ever see. A murder is committed at a radio station. Frankie and Marian set out to solve the crime. From a gorgeous 16mm print. M234

MIDNIGHT MANHUNT (1945) George Zucco, William Gargan, Anne Savage, Leo Gorcey. A creepy little Paramount mystery that takes place in a forbidding wax museum filled with murderers and gangland figures. Zucco (in his usual felt hat) plays a killer looking for the body of a man he shot and presumed dead. Savage and Gargan play reporters. From a gorgeous 16mm print. M235

CORRIDOR OF MIRRORS* (1948) Eric Portman, Edana Romney, Alan Wheatley, Christopher Lee. The story of a strange man in a strange house. Portman plays a wealthy artist who's obsessed with the Renaissance; Romney is the girl who falls under his spell and comes to his mysterious mansion where she winds up strangled. Lee's first film. Visually stunning. From 16mm. M236

THE FLYING SCOT (1957) aka **THE MAILAG ROBBERY** Lee Patterson, Kay Callard, Alan Gifford. A trio of thieves work out what appears to be a perfect plan for a train robbery. Then they try to implement it. A nicely done British crime film. M237



NEVER TAKE CANDY FROM A STRANGER* (1960) Gwen Watford, Patrick Allen, Felix Aylmer, Bill Nagy, produced by Anthony Hinds. Possibly the most sought-after Hammer film, in a small Canadian town, a well respected elderly man is accused of making improper sexual advances to a small girl. The girl's father tries to bring him to task. Outstanding! From a 35mm scope print. M238

THE HARDER THEY COME (1973) Jimmy Cliff, Carl Bradshaw, Janet Berry. A cult favorite about a young Jamaican who attempts to become a pop star. He fails and eventually turns to a life of crime. Brutal action, underscored by an incredible music score. Highly recommended. Uncut, rated "R". From a nice 16mm print. M239

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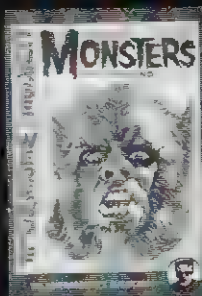


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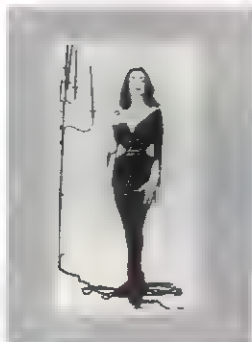
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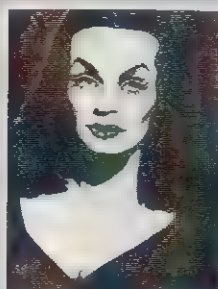
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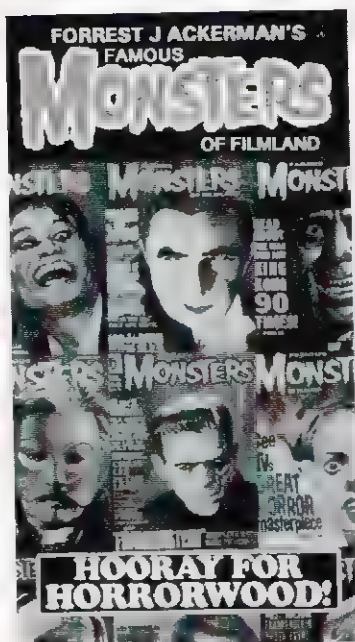


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A trip down monster memory lane with the Ackermaster! Program highlights the birth of FM magazine, an upfront and personal tour of the Horrorwood Ackermansion, closeup looks at many of the fabulous movie props from the Ackermuseum... PLUS special segments on Karloff, Lugosi, Chaney and Chaney Jr., Ray Harryhausen, The War of the Worlds, King Kong, Metropolis and a visit with FORBIDDEN PLANET'S Robby the Robot! Special guest appearances by Ray Bradbury, Zacherley, Bobbie Bresee, Robert Englund and much more. A fantastic 75 minutes with the King of Creatures, Forrest J Ackerman!

CATCH THE ACKERMONSTER ON HOME VIDEO!

2 GREAT PROGRAMS!

**FAMOUS MONSTERS OF FILMLAND:
HOORAY FOR HORRORWOOD!**

LIKE WATCHING AN FM YEARBOOK ON VIDEO!!

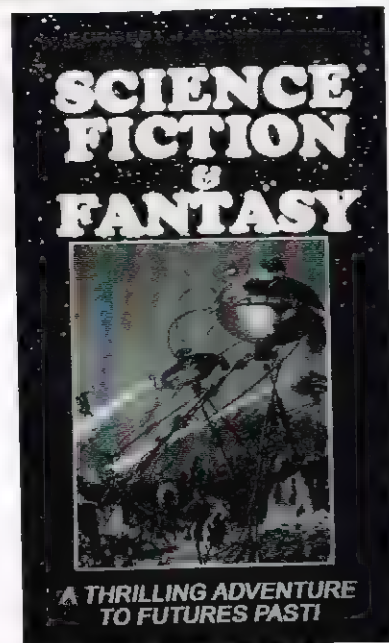
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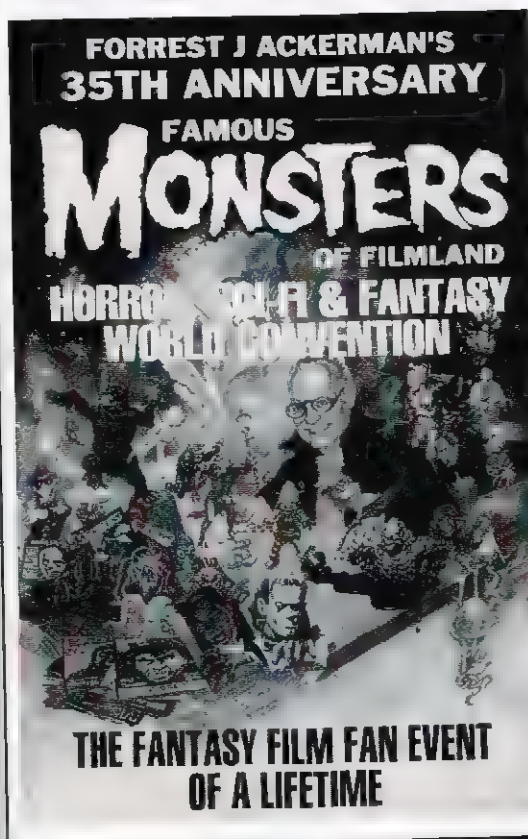
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An amazing adventure to Futures Past! Join FJA as he takes you back through the history of sci-fi and many of the most exciting genre classics. Segments feature Gene Roddenberry (in his last filmed interview before his passing away), a visit to the Hollywood FX studio of Rick Baker, Joe Dante, Ray Bradbury, A.E. van Vogt, Ann (WAR OF THE WORLDS) Robinson, Ray Harryhausen (filmed at his home in London, England), Don Post Jr., and many more. Learn about the art of animation, special FX, see the workings of fabulous props from THE TIME MACHINE, DESTINATION MOON, ALIENS, discover the art of science fiction with Frank Kelly Freas... from literature, to art to the greatest movies ever made, experience the incredible world of classic science fiction and fantasy presented by Mr. Science Fiction! 75 Minutes

THE FAMOUS MONSTERS 1993 WORLD CON SOUVENIR VIDEO!



**THE MOST INCREDIBLE WEEKEND
IN MONSTER FAN HISTORY!**

It was the Woodstock of the fantasy film world. A 3 day celebration of the world's most beloved monster magazine and its illustrious editor! Now, all the excitement and magic of that monstrous event are captured in this special souvenir video featuring **FORREST J ACKERMAN, RAY BRADBURY, RAY HARRYHAUSEN, RICHARD MATHESON, ROBERT BLOCH, JOHN LANDIS, JOE DANTE, WILLIAM SCHALLERT, JIM DANFORTH, JOHN AGAR, ZACHERLEY, BRINKE STEVENS, CURT SIODMAK, GLORIA STUART, NOEL NEILL**, and many more. This video includes highlights from the celebrity seminars, the zany **HORRORWOOD SQUARES** show, the Saturday night monster bash and costume competition, the celebrity sing-a-long, the unveiling of **FAMOUS MONSTERS #200**, The fabulous Ackermuseum display and the Son of Ackermemorabilia auction and candid comments from fans and celebrities! Plus you'll join our staff as we take you into the celebrity con suite! 2 incredible hours of monster madness!

If you were able to get there, you'll cherish the memories as you relive that enchanted weekend. And, if you couldn't attend, you'll thrill to each magic moment!

**ON SALE!
NOW ONLY \$19.⁹⁵**

For a Limited Time Only. Order Your Copy Today!



MEMOIRS OF A VERY VISIBLE MAN!

Ack takes you back through the "ghoulden" years of FAMOUS MONSTERS OF FILMLAND. Packed with photos and Forry's fond (and not-so-fond) remembrances as Editor-in-Chief of the World's #1 Screemag during it's first 25 years. Volume One covers issues 1 through 50. Volume Two covers issues 51 through 100. What was it really like being Guru to a generation of fantasy-film fans? Read FORREST J ACKERMAN: FAMOUS MONSTER OF FILMLAND, Vol. 1 and Vol. 2.

Limited Supply! Order Yours Today!

ONLY \$19.95 EACH

Signed by Forry to you—No Extra Charge! Specify Name.

FAMOUS MONSTERS T-SHIRT!

We have a limited supply of these great looking shirts left (L and XL sizes only). Printed in brilliant red, white & black on a heavy weight, premium quality black cotton shirt. Give one to your girl friend to wear as a nightshirt. She'll scream with delight! Originally issued for the FM-Con at \$19.95. Order yours now for only \$9.95 each.

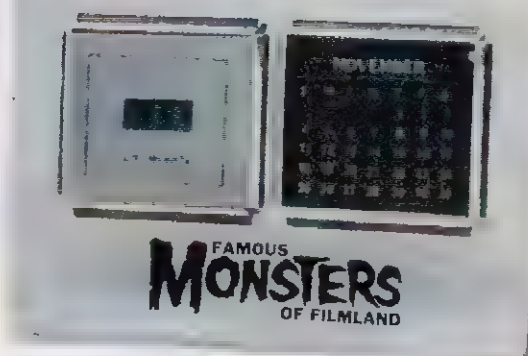


SPECIAL ISSUE FAMOUS MONSTERS 1991 CALENDAR!

Just discovered while cleaning our warehouse. This calendar was issued as a gift to persons attending Forry's 75th Birthday Celebration in 1990! Features 13 FM covers from the original series & a short history of FM & key dates in monsterdom. Overall page size 9" x 12". Signed and dated (1991) by the Ackmonster. Very Limited supply. (Limit 2 per customer. No Dealers, please.)

Only \$12.95 each

NEVER FORGET WHEN IT'S TIME TO PICK UP THE NEWEST ISSUE OF FAMOUS MONSTERS!



Get your very own FAMOUS MONSTERS OF FILMLAND DESK CLOCK!

Features a digital clock which displays time or alternating time & date, plus a matching perpetual calendar. Overall size 3" x 5". Limited Supply. Order today!

FM DESK CLOCK \$9.95

NEW! FOR YOUR MONSTER COLLECTION!

THE

FAMOUS MONSTERS OF FILMLAND

GALLERY OF GHOULS SERIES!

Here's the first in an all new series of original MONSTERIFIC ART by FM's most outstanding cover artist!

These full color, fine art reproductions will look great displayed in your laboratory, dungeon...or even your den or office! (They're great for scaring away unwanted visitors!)

Each illustration is printed on fine quality photographic paper and comes to you in its own 2-piece, color-coordinated matte, ready for the frame of your choice! More paintings by Askin & other terrific talents will be coming soon. Collect the entire series or your just your fiendish favorites!

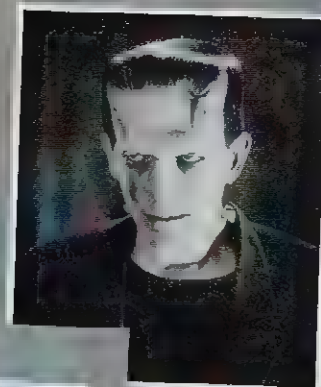
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IN A COLOR-COORDINATED 16" X 20" MATTE
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EACH ONLY **\$49.95!**

FRANKENSTEIN'S
MONSTER

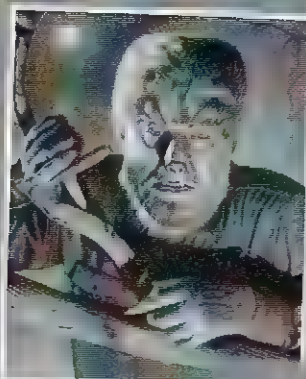
(ORDER #OA-F1)

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not available for sale in
the State of California



THE WOLF MAN

(ORDER #OA-WM1)



NOSFERATU

(ORDER #OA-NOS1)



THE RAVEN—
PRICE & LORRE

Collector's Note: This painting
is by Askin's Dad.

(ORDER #OA-RAV1)



ABOUT THE ARTIST: Osman Askin is a Turkish artist, living in Germany. He was "discovered" by FM editor/art collector Forrest J Ackerman, who has an exhibition of many Askin originals on display in the Ackermuseum. Since his first FM cover (The Karloff Frankenstein on issue #202), he has earned the well-deserved title of "The Gogos of the '90s." His finely detailed renderings and brilliant use of color bring his subjects to eerie life, capturing all the nuances of these macabre marvels of movieland!

**Dynacomm and Forrest J Ackerman Proudly Present
a Very Unusual Offer...**

A GENUINE PIECE OF THE "KILLER" STEGOSAURUS MODEL FROM THE 1933 PRODUCTION OF KING KONG

YOU CAN OWN A PIECE OF MONSTER MOVIE HISTORY!

SPECIAL OFFER TO FAMOUS MONSTERS OF FILMLAND READERS!

Among the most priceless artifacts in the Ackermuseum Collection are several of the dinosaur models built by Marcel Delgado and animated by the legendary Willis O'Brien for the 1933 masterpiece, **KING KONG**.

The metal skeletons and wooden spines and heads are well preserved. However, due to the ravages of time, the soft pieces of the rubber outer skin covering some of these models has broken off. These small sections can never be restored to the models.

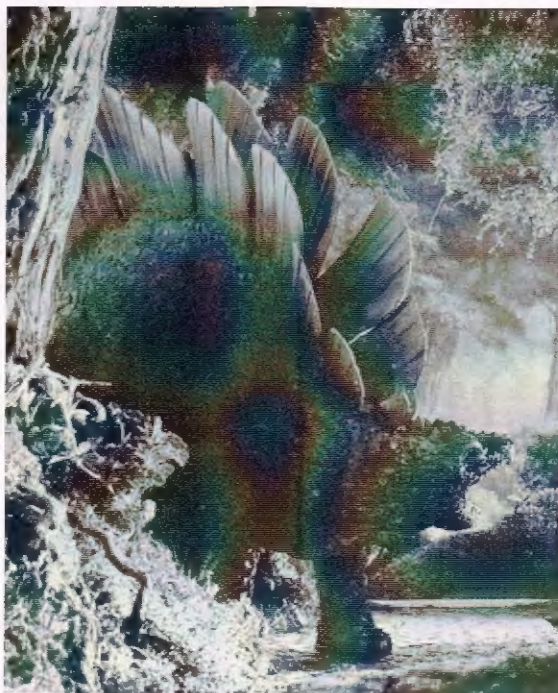
So...

We are making them available to Famous Monsters of Filmland readers as a beautiful **WALL PLAQUE DISPLAY!**

LARGE 10" X 12" DISPLAY

Each stained, polished wood plaque contains a piece of the rubber "skin" and padding from the famous Stegosaurus model actually used in **KING KONG** in the scene where Denham's men stop its raging charge by hurling a gas bomb at the beast. (See Photo.)

No two pieces are exactly the same and sizes will vary, but each plaque will contain a piece approximately 1 to 1.5 inches square. The artifacts are enclosed in a clear plastic box (yes, it can be opened or you can permanently glue it shut) mounted on the face of the plaque. Two photos at the top of the plaque show the model as it appeared in the scene from the film and as the skeleton appears today in the Ackermuseum, along with a brief description of



the scene.

CERTIFICATE OF AUTHENTICITY

On the back of the plaque is a certificate of authenticity signed by Forrest J Ackerman. Sorry, due to scarcity of supply, only one plaque per customer.

LIMITED EDITION COLLECTOR'S ITEM

The first plaque issued, containing artifacts from the killer Brontosaurus completely sold out! Like the first issue, we will make only a limited number of these Stegosaurus plaques. Each will be signed and numbered and we will ship numbers sequentially.

OWN A FASCINATING MEMENTO OF THE GREATEST FANTASY FILM OF ALL TIME!

Each Plaque is \$199.95 (plus S+H) and is packed in an attractive gift box.

SATISFACTION GUARANTEED! If you are not delighted with your plaque when it arrives, simply return it (with the clear shrink-wrap packaging unbroken) within 10 days in its original packaging and condition for a full refund. (Less original shipping charges.) Before ordering, please call our order desk at 818-764-9400 to confirm stock availability.

USE ORDER FORM ON PAGE 74.

(Limit 1 per customer. No Dealers, please.)

CAPTAIN COMPANY ORDER FORM

Use this order form until
APRIL 10, 1995.

YOU CAN USE THIS KONG-VENIENT FORM TO ORDER ANY
CAPTAIN COMPANY PRODUCT IN THIS ISSUE. Please send
orders for products from other dealers directly to the advertiser.

Just fill out this order form and mail it (or a xerox copy) along with your
payment (make payable to CAPTAIN COMPANY) to:

CAPTAIN COMPANY, Dept. FM#203
PO Box 9669, N. Hollywood, CA 91609

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City _____ ST _____ Zip _____

Day Phone _____

(Please allow 2-3 weeks for Credit Card or Money Orders. Allow 4-6 weeks for delivery when sending personal checks. For fastest delivery send money order or charge
to your Visa or Mastercard) **SATISFACTION GUARANTEED!** If you are not satisfied with your merchandise when you receive it, simply return it for a credit or refund,
as you request. This return policy does not apply to personalized items, such as personalized, autographed items, or to video or audio tapes, which will be replaced,
if found to be defective in manufacture, with the same title only.) **FOREIGN ORDERS SEND INTERNATIONAL MONEY ORDERS PAYABLE IN U.S. DOLLARS ONLY.**

PLEASE DO NOT WRITE IN THIS BOX—FOR OFFICE USE ONLY.

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charge this account for the full amount of this sale as specified on this form.

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CAPTAIN COMPANY MAIL ORDER

**DON'T LET
THIS HAPPEN
TO YOU!**



Pictured above is a mighty sad Fan. He waited to get his Back Issues of FAMOUS MONSTERS OF FILMLAND, only to discover the newsstands, comic-book shops and the Publisher were SOLD OUT! Now, he is forced to surrender his entire life savings to a member of that most feared organization—*The Convention Dealer!!!* Why, the poor lad can't even afford to eat! He's wasted away to the bare bones!

You, however, can escape this sordid fate! Order your back issues direct from our Factory Scarehouse NOW! Copies are sent in a sealed plastic package with cardboard stiffener. Don't delay! Use the Capt. Co. order form on Page 74 for Back Issues.



FM #201 — \$8.00
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FM-CON '83 FEATURE!



FM #202 — \$8.00
NEW FRANKENSTEIN!
KING'S 1ST STORY!



FM #203
SPECIAL VINCENT PRICE
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PETER CUSHING
REMEMBERED!



FM #205 — \$15.00
CHANEY'S WOLF MAN!
ROBERT BLOCH TRIBUTE!
(Very Few Remaining!)



FM #206 — \$6.00
POWERS OF VAMPIRES!
TV'S TALES FROM THE CRYPT!

THE BEAST IS YET TO COME!
**FAMOUS
MONSTERS
OF FILMLAND
NUMBER 208!**

**A FEAST OF
TERROR THRILLS
ALL NEW
GLAMMY CHILLS
PAGES!!
Sci-Fi SHRILLS**

YOU AXED FOR IT! The newest issue of the World's Greatest Screemag! Better than ever! Over 80 fang-tastic pages of Classic Creepsters—All the best in Horror, Fantasy and Science Fiction brought to you by the Beast Fiend a Fantasticinema Fan ever had! Whether you're a seasoned reader or a little monster looking to learn about the Ghoulden Days of Horrorwood, no other magazine will thrill you or excite your imagination like FAMOUS MONSTERS OF FILMLAND!

COMING IN ISSUE #208: FM's SPECIAL "APRIL GHOUL'S ISSUE!"—Watch out for punny poltergeists in these pages! **THE PHANTOM OF THE OPERA**—Fascinating insight into the making of the 1943 Technicolor Classic starring Claude Rains! **ON THE SET OF HELLRAISER IV**—Candid conversation with Doug Bradley. **WHY COLIN (Henry Frankenstein) CLIVE HATED HORROR FILMS!** PLUS Lots of other surprises and **RARE PHOTOS** from favorite and forgotten Classic Imagi-Movies you're sure to love! On sale **MARCH 27 (April Issue)**.

**DON'T MISS OUT!
NEW LOW PRICE! ONLY
\$4.95***

IF YOU ARE NOT A SUBSCRIBER BUT WANT TO ORDER FM #208 BY MAIL, USE THE COUPON ON PAGE 74.
(Better yet, why not subscribe? See page 4 of this issue!)

*Plus Shipping. See Order Form.

**NOW! EXCLUSIVELY FROM FAMOUS
MONSTERS OF FILMLAND—YOU CAN OWN
THE OFFICIAL**

Count Dracula Crest MEDALLION!



That's right! Perhaps the single most popular item in the famed Forrest J Ackerman Collection, Forry has, at long last, authorized the official reproduction of his Count Dracula Crest Ring as a Limited Edition COLLECTOR'S MEDALLION PIN!

The pin is a full size reproduction (scanned directly from Forry's original) of the ring worn by Bela Lugosi, Christopher Lee, John Carradine & Lon Chaney Jr., when they immortalized their roles as the Vampire King! It is dimensionally cast in solid jeweler's grade metal in a Brilliant POLISHED GOLD FINISH set upon a Rich MATTE GOLD BACKGROUND! Overall size is approximately 1.25" x 1.00" x 3/16" thick, with safety pin clasp.

You'll wear this beautifully crafted collector's item with pride. Each pin comes in a black suede-finish gift box, with a certificate of authenticity from Forrest J Ackerman and Dynacomm (the manufacturer), plus a fascinating history of the legendary Crest.

Don't be fooled by unauthorized, high-priced, fan-created approximations! This fine piece of jewelry bears the *authentic* Dracula Crest. LIMITED QUANTITIES. Order yours today!

***Wear the Crest & Feel
the Mystic Allure of
Dracula!***

ONLY \$49.⁹⁵

**To Order, use the Captain Company
Form on Page 74 inside this issue!**